

GAZETTE DES BEAUX-ARTS

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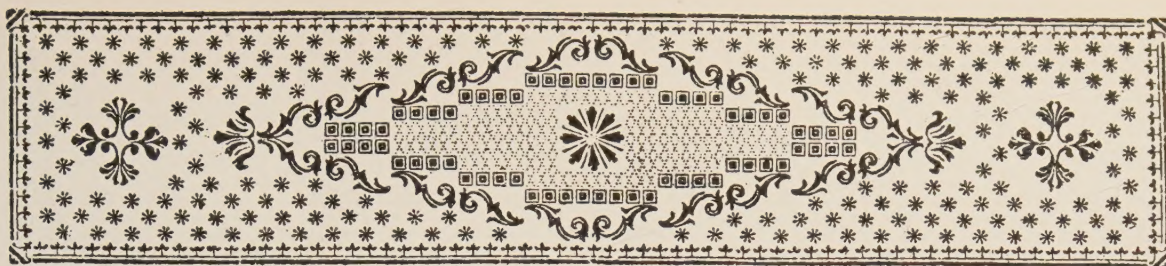
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RECENT DISCOVERIES ON ROMAN AND GREEK ART

In these days when archaeologists everywhere have been deprived of an opportunity for field work and new discoveries from their excavations must wait until the world is once more at peace, one turns to the new accessions in our own museums to provide us with material for study and enjoyment.

First, however, I should like to describe two remarkable discoveries recently made at Olympia, that ever productive source of new material for the excavator's spade. The first is the terra-cotta acroterion group of Zeus and Ganymede (figs. 1-3)¹. This is one of the finest objects of sculpture in terracotta found on the mainland of Greece and is worthy of comparison with the lively work of the best Etruscan artists.

More than sixty years ago a terracotta bearded head, a little over half life size, was discovered in the trial trench run obliquely across the stadium at Olympia. The head was identified as that of Zeus even though it was never properly cleaned and the incrustation covering the original surface completely concealed all traces of the coloring and even filled in the details of the modelling. For more than half a century it was neglected and almost forgotten, since it is not mentioned in any of the numerous publications of archaic terracottas which the last twenty years have produced. With the renewal of excavations in the stadium at Olympia during the winter of 1938-1939, there came to light the terracotta base of an acroterion, in two pieces, and the headless statue of a male figure clasping a boy under his right arm. When these new discoveries were cleaned and joined together it was found that the bearded head, also cleaned and freed of its incrustation, made a perfect join with the body. This is the first time that an almost complete work by a Greek artist in clay, on such a large scale has been preserved. A small section is missing

1. E. KUNZE, *Zeus und Ganymedes, eine Terrakottagruppe aus Olympia*, in "Hundertstes Winckelmannsprogramm der Archäologischen Gesellschaft", 1940, pp. 27-50, pls. I-X. Figures 1 to 3 used in the present article are taken from the aforementioned publication.



FIG. 1. — TERRACOTTA ACROTERION GROUP OF ZEUS AND GANYMEDE.
THE ZEUS (Museum of Olympia).

a comparison of the quality of the clay and other technical matters shows that there is no resemblance in their material or coloring. The closest parallel to our group is furnished by the well preserved *Torso of a warrior* also found in the stadium³, but the colors are brighter and the nude parts of the warrior are covered with an ivory-white lustrous paint, while the flesh of the Zeus and Ganymede are left unpainted with only a thin colorless glaze over the yellowish-brown clay. The hair and beard

between the figure of the god and the base, but it can be restored quite accurately in plaster². Unfortunately the head, feet and right arm of the youth are lost.

It is quite obvious that the art of terracotta sculpture had already developed to a high degree before this group was made, since only a skilful experienced worker could have modelled free hand, without the use of moulds, the four sections of which the group is constructed, joining them so neatly with a smooth film of clay that only at the neck are the traces of a join visible. Although Corinth must be recognised as the centre for the production of large plastic terracotta groups which appeared in many parts of the Peloponnesos, the excavator considers it impossible on technical grounds to assign this acroterion definitely to the Corinthian school because of the composition and color of its clay and the dark tones of the various colors used for the decoration. He suggests, however, that the artist may have learned his trade at Corinth before coming to Olympia to make this group.

One might expect a close connection between the Zeus acroterion and the roof tiles and other architectural terracottas found at Olympia, but here again

2. The total height of the acroterion is 1.06m. and that of the chief figure c. 0.95m.

3. *Olympia-Bericht*, III. Taf. 52-57.

of Zeus are covered with a deep black glaze that shows a bluish shimmer in places. The eyebrows, eyelashes and pupils of the eyes and the borders on the god's mantle are also black, while the prevailing color used on the great flat surface of the mantle is a brownish-red glaze similar to that used by many vase-painters. A figured design of running winged horses is left in the natural clay color against the black background of the border. The rounded fillet which binds the black hair of Zeus is painted the same reddish-brown color as that of the mantle and on it is a faintly visible design of narrow olive leaves left in the light clay color. Very slight but unmistakable traces of a third color, a matt-red, are found on the comb and the grooves between the feathers of the cock which Ganymede holds. This must also have been used on the lips of the god, and perhaps for the long lock of Ganymede's hair which lies on the shoulder of Zeus.

The group of Zeus and Ganymede cannot be attributed to any known building since its proportions do not fit any of them. The required size of the gable of the pediment is easily determined by the angle of the extant base of the statue which was constructed to fit into a deep bedding on the gable. The bold combination of the two figures and the skilful handling of the whole group in order to give an unbroken idea of motion yet sufficient stability of mass for a central acroterion is the work of a great artist. The figure of Zeus is represented as striding forward and is rather flat in the true archaic style but this effect is somewhat relieved by the slight turning of the head and the still more decided movement of the upper part of the body. Ganymede is held tightly under the right arm of the god but there is no trace of struggle — the boy appears to come willingly and places his right hand on the arm of the god while in his left hand he carries the cock. His legs swing free in the air. One usually thinks of the abduction of Ganymede as being carried out by an eagle, since it is thus represented in later Greek and in Renaissance



FIG. 2. — THE ZEUS (see fig. 1) SEEN FROM REAR.



FIG. 3. — THE ZEUS (see fig. 1). Detail.

art, but here we have a more lively presentation in which Zeus in his own form has come down to earth and has waylaid the Trojan lad and carried him off to Olympos. There are many representations on vase paintings of Zeus as an abductor, although none of them appear to portray the actual kidnapping of the boy Ganymede. The *Douris cylix* in the Louvre (G-123) in its spirit and execution, as well as in date, comes nearest to the Olympia group; but Zeus wears a crown of olive leaves in place of the fillet with the painted leaves and carries a sceptre instead of the heavy knobbed staff of the terracotta group; moreover the figure borne off by Zeus appears to be a woman and not Ganymede. The

use of the kidnapping motif for acroteria begins in the archaic period. A terracotta acroterion from Caere, c. 500 B.C., is one of the earliest known examples and represents the goddess of the morn, Eos, carrying off the youth Kephalos. This acroterion is, however, flat and does not go beyond the limitations of a scene in relief. The Zeus acroterion from Olympia, which represents the kidnapping scene in the round, shows a great advance and should be dated about 470 B.C.

Of approximately the same date is the very fine bronze statuette of a horse (fig. 4) which originally formed part of a quadriga group. It was discovered in deep excavations under the South Colonnade at Olympia and must have been removed from its original position in the Altis shortly before the middle of the IV century when a levelling and filling of the ground preparatory to the building of this colonnade took place⁴.

Not many bronzes from Olympia have preserved their original surface so well as this small horse, and the few serious injuries, the loss of the tail and the breaking off of the hind hoofs, must have taken place before it was buried, perhaps when someone attempted to pull it loose from its base. The flat dowels for the setting of the front hoofs are still unbroken and show their method of attachment. The horse was cast in one solid piece as it was small enough for this method to be used⁵. That this was a chariot horse is evidenced by the artist's choice of a model, a powerful stallion, and by the type of harness. All details of the bridle are executed with

4. E. KUNZE, "Jahrbuch des deutschen Archäologischen Instituts", 1941, pp. 132-143, pls. 59-64. Figure 4 of the present article is taken from the aforementioned publication.

5. Height 0.228m. from top of base to peak of mane.

elaborate care, the breast-band is ornamented in front with a beautifully incised rosette and has a ring, at the centre of the back, through which the reins could be run. There is no indication of the yoke of the chariot and the excavator therefore thinks this must have been one of the side horses of the quadriga, obviously the left one, as the turning of the head indicates, and also because the knots which tie the girth and the cheek straps of the bridle are on the left, which must therefore have been the outside.

It is known that small chariot groups were dedicated at Olympia and were doubtless set up on pillars or columns like that which supported the small bronze horse by Onatas on the Acropolis of Athens. The position of the legs of the horse from Olympia would indicate that the moment chosen by the artist was that immediately before the start of the race when the teams stood ready to go and the reins of the charioteer have tightened sufficiently to keep the horses' heads erect and alert. The artist has shown a great knowledge of horses as well as masterly skill in representing them. The Olympia statuette when compared with the very fine bronze horse in the Metropolitan Museum is seen to be not only smaller, about half the size, but of a different breed and type. The Metropolitan bronze is more of the racer or riding horse with longer body, narrower head and less compact build. The two differ also in their artistic style which must be attributed to two quite different schools. The horse in New York would appear to be an Attic creation closely related to the archaic marble horses of the Acropolis while the smaller one from Olympia, because of the solidity of the body and the severe drawing of the contours, would seem far removed from this tradition and must be assigned, rather, to the Dorian-Peloponesian School. The date for the Olympia bronze horse cannot be definitely determined but it is certainly earlier in style than the horses of the east pediment of the Temple of Zeus and



FIG. 4. — BRONZE STATUETTE OF A HORSE DISCOVERED AT OLYMPIA.
(Museum of Olympia)

must therefore have been made before 460 B.C. It is known that at the seventy-seventh Olympiad, 472 B.C., a chariot from Argos was victorious and as Argos was one of the leading centres of Peloponesian bronze work of this period, with the sculptor Ageladas, who had made a chariot group for Cleosthenes at Olympia and another group of stolen horses for the Tarentines at Delphi, still active, it is tempting to assign the little horse from Olympia to his school if not to the master himself.

In its collection of Greek gravestones the Metropolitan Museum has two archaic stelae which have recently been reconstructed and now present a very different appearance owing to the addition of new members acquired by the Museum at various times but not previously identified as parts of these stelae⁶. In 1911 the Museum purchased a tall marble stele



FIG. 5. — MARBLE SPHINX OF THE VI CENTURY B.C.
(Metropolitan Museum of Art, New York)

surmounted by an acroterion and decorated with a panel relief of a youth and a maiden. On the upper surface of the acroterion were three paws and part of a fourth, obviously from a crouching animal which had once formed the crowning feature of

6. G. M. A. RICHTER, *Two Reconstructions of Greek Grave Monuments*, "American Journal of Archaeology", XLV, 1941, pp. 159ff; "Bulletin of the Metropolitan Museum of Art", XXXV, 1940, pp. 178ff.

the monument. Thirty years later the Museum acquired, in New York, fragments of a marble sphinx said to have come from a private collection in England (figs. 5-6). The figure was practically complete, except for the paws. The style was that of the third quarter of the VI century B.C. and the head of the Sphinx was discovered to bear a very close resemblance to those of the youth and the maiden in the relief on the stele. The rendering of the features and the hair was strikingly similar as was also the preservation of the surface of the marble.

At first it seemed improbable that this sphinx could have been the missing figure from the top of the acroterion since it appeared too large for this position—actually wider than the abacus. However, the fractures of the paws were found to fit three legs of the Sphinx—in the case of the fourth a piece was missing—and the two parts of the left hind paws neatly supplemented each other. The sphinx has, therefore, been mounted on the paws of the acroterion (fig. 5). Since the acroterion was made in a separate piece from the shaft of the monument, it has been possible to remove and set it at a lower level where the details of the sculptured figure may be seen to better advantage. The sphinx is effective from every point of view, with the bold curves of its wings and the alert poise of the head accentuated by the tension in the dog-like body, which appears ready to spring into action. The tightly coiled lion's tail adds to this effect. Stylistically the sphinx may be placed in the third quarter of the VI century B.C. since a comparison with the caryatids of the Cnidian and Siphnian Treasuries shows that in the rendering of the hair, the structure of the eye, mouth and ear, it is more developed than the Cnidian caryatid but less advanced than the Siphnian.

The full effect of the original stele has been reproduced by adding a plaster cast of the sphinx and acroterion to the top of the marble monument where its painted designs—in red, blue and black—which had faded or become obscured through the hard incrusta-



FIG. 6. — FRONT VIEW OF THE MARBLE SPHINX (see fig. 5).
(Metropolitan Museum of Art, New York)

tion on the original, could be reconstructed. The colors used are: red on the hair, irises and necklace and on part of the meander pattern on the diadem; black on the eyebrows; red and blue used alternately in a chequered pattern designating the breast feathers; alternately red edged with black and blue edged with black on the long feathers on the outer faces of the wings; red on the marble support left between the wings, on the projecting bones and pads at the back of the fore legs, and on the marble braces between parts of the tail; blue is used on the tuft of the tail.

The second stele which the Museum has reconstructed is simpler in design but may be assigned to approximately the same period, that is, the third quarter of the VI century B.C. When purchased in 1921 it was a truncated finial of a stele with two incised volutes and an inverted palmette with a band of zigzags below it, painted in faded red and blue. With the addition of two marble fragments from the storeroom of the Museum it now appears as a stele with a palmette finial. The crowning palmette has been reconstructed in plaster and the extant marble fragments embodied in it. The eleven petals of the palmette were painted alternately blue and red. Not many palmette finials of the late VI century have survived, but the closest resemblance to the one in the Metropolitan Museum is provided by the stele of Antiphanes in Athens⁷, for it, too, has an inverted palmette between volutes and a crowning palmette with eleven painted bordered petals. The two must be contemporary.

The Metropolitan Museum has also been fortunate in obtaining a very fine marble stele dating from the second half of the V century B.C.⁸ (fig. 7). This relief is evidently a grave monument in honor of a soldier who died in battle. It represents an episode in this battle, since a victorious warrior in a belted tunic with a shield on his left arm and a sword hanging from his baldric has placed one foot on his fallen opponent and is about to deal a violent blow with his spear. The second figure, who wears a conical helmet and a mantle swung back over his left shoulder, has drawn a short sword from its scabbard and holds it pointed upward at the heart of the standing warrior. The fallen warrior is alert and watchful and may even have succeeded in mortally wounding his adversary in whose honor the stele was erected. The name of the warrior is unfortunately lost since the top portion of the Pentelic marble slab was broken off in antiquity, but the period of the relief is not difficult to determine from a study of the modelling of the nude body of the fallen combatant and the treatment of the drapery of the standing figure with its windswept folds. It must be later than the Parthenon frieze and pediments, since the draperies represented there are less revealing of the forms beneath them; and yet it is less advanced in style than the grave monument of Dexileos,

7. CONZE, *Die Attischen Grabreliefs*, i, Pl. XIII.

8. G. M. A. RICHTER, "Bulletin of the Metropolitan Museum of Art", 1941, pp. 67ff; "Art in America" XXIX, April 1941, pp. 57-61.



FIG. 7. — MARBLE STELE, GRAVE MONUMENT IN HONOR OF A SOLDIER WHO DIED IN BATTLE. (End of the V Century B.C.)
(Metropolitan Museum of Art, New York)



FIG. 8. — ARCHAIC GREEK BRONZE MIRROR. (Middle of the VI Century B.C.) (Metropolitan Museum of Art, New York)

border of beading and incised tongue design with a moulding of eggs and darts in high relief on its outer edge. It fits into an attachment terminating in volutes and decorated in front with two recumbent lions whose long tails are firmly grasped in the upraised hands of the girl. The mirror must be dated about the middle of the VI century,

394 B.C., especially when one considers the rendering of the faces and the deep set eyes of Dexileos. The new relief should therefore be dated toward the end of the V century — about 420-400 B.C.

As soldiers and battles are comparatively rare subjects on Greek gravestones, it is perhaps natural to associate these warrior monuments with the long drawn out fighting between Athens and Sparta during the Peloponesian War of 431-404 B.C. This relief, purporting to come from Attica, would presumably be a private memorial erected by relatives in the family plot, like that of Dexileos, since the warrior, having died in battle, would have been buried in a public sepulchre with his fallen comrades. Because of his short sword the opponent may possibly be identified as a Lacedaemonian.

Among the finest of the more recently acquired examples of ancient craftsmanship in metal in the Metropolitan Museum is an archaic Greek bronze mirror with the figure of a girl acrobat balancing the round disk of the mirror on her head, while her body serves as the handle⁹ (fig. 8). The disk is convex in front and concave at the back and decorated with a lovely bor-

9. G. M. A. RICHTER, "Bulletin of the Metropolitan Museum of Art", XXXVIII, 1942, pp. 150 ff. This mirror is not a recent find. Cf. drawing in REINACH, *Répertoire de la Statuaire grecque et romaine*, 1908; K. SCHEFOLD, in *Die Antike*, 1940, speaks of it as "lost for some time".

perhaps 540 B.C., since the figure of the girl shows mid-archaic features in the proportions of her back, the muscular divisions marked on the abdomen and the treatment and position of the ears and lips. The girl is represented as nude except for a loin-cloth and is of athletic build. Her long hair is tied with a fillet and falls down her back in a triangular mass leaving two curls in front on either side of the face. This statuette is one of the finest of its period and the girl may be identified as an acrobat from the loin-cloth she wears. This is the *diazoma* commonly worn by girl tumblers and Pyrrhic dancers as mentioned in Athenaios and represented on Attic and South Italian vases, where



FIG. 9. — GREEK BRONZE MIRROR.
(Metropolitan Museum of Art, New York)

girls are shown turning somersaults, balancing objects on their feet, and doing other tricks. Since we know that girl tumblers practised their art in many other places besides Athens, the subject does not help us to localise the "school" to which this statuette belongs. The mirror was evidently not intended to stand up as the effect of the lions is improved when the mirror is lying horizontally. Also there is no evidence to show that the mirror had a base large enough to support the statuette and heavy disk. There is only a minute ancient rivet in the left foot by which a very small additional member could have been attached — perhaps a little tortoise or lion as in some other extant examples. This was the accepted type in use throughout the middle as well as the early archaic period and not until late archaic times were the statuette-mirrors regularly provided with substantial bases.

An unusually interesting bronze mirror of the type customary in Greece from

the V century on has recently been acquired by the Museum¹⁰ (fig. 9). It consists of a disk with projecting upper rim, into which a cover once fitted, and has a handle for suspension, fastened with loop attachments, and the remains of an iron rivet which apparently secured the hinge of the missing cover. Although the cover is lost, parts of the repoussé relief which once decorated it are preserved, but not in very good condition. This represents two warriors in violent combat, one striding victoriously forward ready to plunge his sword or spear into his enemy who, drawing his sword as he falls, endeavors to protect himself from his adversary's blow by raising his shield over his head. Both wear helmets and mantles which spread their



FIG. 10. — GREEK SILVER BOWL WITH TWO FRIEZES. V CENTURY.
(Metropolitan Museum of Art, New York)

billowing folds over the background. The feeling of depth conveyed by the composition is especially noticeable in the twisted pose of the falling warrior with his right arm in front of his body, his left arm raised behind it, and his head turned sharply to the right. He is bearded, in contrast to the standing man, younger and beardless. Both in attitude and facial expression the older warrior recalls work of the late Hellenistic age such as the Pergamene frieze of the early II century B.C. It is interesting to compare this Hellenistic combat with the V century one on the marble stele (fig. 7), since the themes in the two reliefs are identical. In each the end of the struggle is near and the victor is about

to deal the death blow to his opponent, who defends himself to the last, but the spirit in the two is different. The earlier relief has the dignity of the V century in its representation of a momentary pause before the blow is struck while in the later work the violence of the action is expressed in the tortured folds of the drapery and the emotion on the face of the defeated combatant.

An even finer work in embossed metal is the Greek silver bowl decorated with two extraordinarily beautiful figured friezes¹¹ (figs. 10-11). This is a magnificent example of the late V century gold and silver repoussé work of which Martial

10. G. M. A. RICHTER, "Bulletin of the Metropolitan Museum of Art", XXXVI, 1941, pp. 168ff; "American Journal of Archaeology", XLVI, 1942, pp. 319-324.

11. G. M. A. RICHTER, "Bulletin of the Metropolitan Museum of Art", XXXV, 1940, pp. 8-12; "American Journal of Archaeology", XLV, 1941, pp. 363-389.

and Pliny wrote but of which only a few examples have survived, coming chiefly from Scythian graves in South Russia, Thracian graves in Southern Bulgaria and from Tarentum in Italy. This new accession of the Metropolitan Museum is said to have been found in the same tomb as the calyx crater, with representations of Theseus and Prometheus, recently acquired by the Ashmolean Museum and attributed by J. D. Beazley to the Dinos Painter with a date of about 425 B.C. This was the period when the art of embossed silverware was at its height and the finished and unusually skilful workmanship of this bowl suggests that it is not an isolated experimental product of a single master but the result of a highly developed industry.

Bowls of this shape with central boss were used for libations, prizes and offerings in the various sanctuaries of the gods. The decoration, which is in repoussé relief and chased, occupies the whole interior of the bowl. It consists of two figured zones of different widths framed by ornamental borders of ivy wreath, bead and reel and Lesbian cyma. The outer, wider, frieze represents four chariots in three-quarter view, each with four horses in full gallop driven by a Niké in a long chiton. The occupants of the chariots are: Dionysos, nude and holding his thyrsos; Herakles, nude and grasping his club; Athena, wearing a long peplos, aegis and helmet and holding a shield which has a gorgoneion for a device; Ares with cuirass, helmet and shield. Each of them is leaning far back, grasping the rail of the chariot for support. In front of the chariots of Athena and Dionysos a little Eros is flying; in front of Ares' chariot is an eagle. Under the fore feet of the horses there are small animals — a panther, a dog and a fawn.

The inner, narrower frieze consists of groups reclining at a banquet showing Dionysos and Herakles, the two leaders in the chariot frieze, flanked by Apollo and Ares. Apollo is playing the lyre while a woman, perhaps a Muse, plays the harp and a lion stands behind Apollo entranced by his music. A thymiaterion on a three-sided support appears between the Muse and Dionysos, who holds a thyrsos and places one arm around Ariadne. A large wreathed



FIG. 11. — GREEK SILVER BOWL (see fig. 10). (Detail)

crater fills the background behind her, while next beyond comes a Papposilenos with a shaggy skin playing the double flute. His thyrsos is tucked behind him while a panther and large vine leaf appear at his left. Beyond this again is a female figure, perhaps Hebe, offering a fluted phiale and a wreath to Herakles, who is leaning on his inverted club. Next come a female figure playing a tympanum, an Eros with a wreath in both hands flying toward a group of a female figure with a man holding a fluted phiale while resting his elbow on what looks like a pillow. These latter are to be identified, perhaps, with Aphrodite and Ares. In the final group we have Eros holding out a cup to a bald old man, presumably Silenos, who holds a fruit in his left hand and with his right is helping himself to a dish of food. A tree comes between him and the lion listening to Apollo's music. The youthful male figures are nude, while the women have mantles draped over the lower part of their bodies, and Aphrodite and the tympanum player wear necklaces.

Since Herakles appears in both friezes they are probably scenes from his apotheosis. In the chariot frieze Herakles is being escorted to Olympos by several deities, where a banquet, represented in the second frieze, takes place after his arrival. In fact it might well be the celebration of his wedding with Hebe. The chariot scene is familiar from similar designs on the so-called Calene terracotta bowls and on two silver bowls found at Ézé in southern France, while the banquet scene appears on Calene phialai in Leningrad and Heidelberg. These representations on the terracotta phialai have all been assigned to III century B.C. but their details are blurred and further obliterated by the black glaze which covers the surface. On the silver bowl, however, it is possible to see some of the figures sharply and clearly and it becomes evident at once that the style is that of the late V century. Not only the individual renderings but the attitudes and composition are definitely like those on late V century or early IV century Attic craters.

The Metropolitan phiale "is not only in itself an acquisition of rarity and beauty, but it sheds new light on the methods of Hellenistic potters. We now know that the chariot scenes and the Dionysiac symposia on the terracotta 'Calenian' bowls are derived from late V century metal ware. Silver bowls of the late V century similar to ours must have been handed down for several generations. In Hellenistic times — when relief decoration on pottery took the place of painted scenes — the mechanical process of producing vases from moulds must have suggested the easy method of taking impressions from such metal bowls and of reproducing them in clay. Well known instances of this practice are the 'Calenian' kylikes of the early III century B.C. with central medallions reproduced from coins by Euainetos dated about 409 B.C."

ELIZABETH PIERCE BLEGEN

12. G. M. A. RICHTER, "Bulletin of the Metropolitan Museum of Art", XXXV, pp. 11 and 12. The photographs used in the article are by courtesy of the Metropolitan Museum of Art.



REPRESENTATIONS OF THE MONTHS AND ZODIACAL SIGNS IN *QUEEN MARY'S PSALTER*

IN SPITE of their very unusual iconography, the representations of the months and signs of the zodiac in *Queen Mary's Psalter* (British Museum, Ms. Royal 2 B.VII)¹ have never been studied from an iconographic point of view. It is evident at first glance that they are quite different from any other XIV century cycle. The purpose of this study is first to show that the accomplished English miniaturist who designed them was inspired by an XI century English cycle rather than by contemporary conventions; and second to prove that the XI century cycle was as unusual in its own period as was the month and zodiac series of *Queen Mary's Psalter* in the XIV century.

The history of the *Psalter* is quite well established. The present name goes back to Mary Tudor, Queen of Scots, to whom it was presented in the year of her

1. SIR GEORGE WARNER, *Queen Mary's Psalter*, London, 1912. — E. G. MILLAR, *English Illuminated Manuscripts of the XIV and XV centuries*, Paris-Brussels, 1928, p. 13 and sq. and passim, pls. 30-36.

accession to the throne, 1553. The donor was one Baldwin Smith, a London customs officer who, an inscription informs us, prevented the exportation of the manuscript². Though its original designation is still unknown, the fact that Edward the Confessor, venerated ancestor of the Plantagenets, occupies a place as important as that of St. Thomas in the *Psalter* has led to the assumption that it may have been ordered in honor of the Plantagenets by Edward I or Edward II³. Its three hundred and nineteen pages are decorated with miniatures and tinted drawings illustrating Old Testament scenes, the Calendar, Gospel passages, the Psalms, the Canticles and the Litany. Inspiration for many of the marginal drawings comes from Mediaeval bestiaries, the lives of the saints, and secular and social life⁴. The style of the early XIV century anonymous illuminator derives from the contemporary East Anglian School and shows many affinities with French miniatures⁵.

What is at first astonishing about the images of the months is the fact that numerous personages figure in each representation. It is usually only in the XV century that the months become genre scenes depicting several figures engaged in joint activity. Until the XIV century, and even later, a single figure — rarely two or more — traditionally symbolizes the months.

It is from Greek and Roman art that the Middle Ages inherit the configurations of the months and zodiacal signs⁶. During the Carolingian period there was a revival of special interest in them, and at the beginning of the XII century they commenced to assume an important place in monumental sculpture as well as in illumination and the crafts. Three different types of month representations exist, and these we shall sketch roughly without considering here the problem of historic and symbolic evolution from Antiquity up to the Middle Ages. The first type is represented by a single figure; in the second type, we find several persons applying themselves to the same occupation or the same labor; in the third type, with which we shall not deal further, the months, and often the seasons, are indicated by only busts or heads.

2. WARNER, *op. cit.*, p. 2, n. 2.

3. WARNER, *op. cit.*, pp. 6-7.

4. To the early XIV century artist of these marvelous drawings are attributed the illustrations of other manuscripts: WARNER, *op. cit.*, p. 5, n. 1, and p. 7, n. 1. — MILLAR, *op. cit.*, p. 13 and sq. and pp. 81-82.

5. MILLAR, *op. cit.*, pp. 13, 14. — O. ELFRIDA SAUNDERS, *English Illumination*, Florence, 1928, Vol. I, pp. 94-98. — I do not intend to discuss the stylistic problem of this manuscript; my main concern is to give an outline of the iconography of the months and zodiacal signs.

6. This subject has been dealt with many times. The most recent treatise is DORO LEVI's, *The Allegories of the Months in Classical Art*, in: "The Art Bulletin", XXIII, 1941, pp. 251-291, which gives a review of the subject, adding new examples and revising the symbolism and meaning of this theme. Here as well as in J. C. WEBSTER's *The Labors of the Months in Antique and Mediaeval Art* (Princeton Monographs in Art and Archaeology XXI, 1938), in MEYER SCHAPIRO's review of WEBSTER, *Speculum*, XVI, 1941, p. 134 and sq., and in my own dissertation, *Die Monatsdarstellungen der französischen Plastik des 12. Jahrhunderts*, Basel, 1934, most of the bibliography may be found. — The present article will be limited to iconographical comparisons mainly between the calendars of the XI century and *Queen Mary's Psalter*. The elements of the Mediaeval representations of the months until 1200 are brought together in WEBSTER's book, pp. 175-179, and up to about 1300 in my dissertation.

The first type is that of the *Calendar of Filocalus* of 354 A.D. famous as the only known example of its kind in Roman Art⁷. This calendar forms the connecting link between Roman and Mediaeval representations in which, with a few exceptions, a single figure illustrates each month. This type seems to prevail in Mediaeval art up to the first half of the XIV century.

The second type, with several figures, is rarely found either in Antiquity or in the Middle Ages. The few surviving monuments do not enable us to trace as distinct a line of development as for the first type. The earliest example, a Hellenistic work of the II or I century B.C., is the sculptured frieze inserted in the Little Metropolitan Church of Athens, Hagios Eleutherios (Panhagia Gorgopiko)⁸. The only respect in which it is similar to *Queen Mary's Psalter* is that several figures symbolize a month. But in the frieze they are not united by a common action nor do they recall Mediaeval labors at all. Aside from a vintager, a ploughman and sower, whose significance here is quite different from that of the same figures in the Middle Ages, they are symbolical representations, not only of the months, but also of the seasons and the monthly Athenian religious festivities and customs⁹. There are indeed lively scenes of agriculture and country life in Roman mosaics in Africa from an early II century A.D. Roman villa in Zliten, Tripolitana, from Cesarea-Cherchel, in Algeria, of about the same period, and from the IV century A.D. house of Dominus Julius, in Carthage¹⁰. But these are probably representations of seasons rather than cycles of the months.

Still, there exist Gallo-Roman representations of the months which, in principle, seem to be closely related to the representations of the months in *Queen Mary's Psalter*. One is a relief on the central vault of the II or III century A.D. triumphal Arch (*Porta Martis*) at Reims¹¹; here only seven months have been preserved around the figure of Annus who, in turn, is surrounded by the four seasons. In this case we find only agricultural occupations, each represented by several figures. The other example, the mosaic from Saint-Romain-en-Gal (Rhône), in the Louvre,

7. The *Chronograph of 354*, published by J. STRZYCOWSKI, *Die Kalenderbilder des Chronographen vom Jahre 354*, in: "Jahrbuch des Deutschen Archaeologischen Instituts", Ergänzungsheft 1, 1888, is preserved in a number of drawings executed in 1622 by the antiquarian Peiresc. These drawings presumably go back to a IX century Carolingian copy of the IV century original. The thesis of CARL NORDENFALK, *Der Kalender vom Jahre 354 und die lateinische Buchmalerei des IV. Jahrhunderts*, in: "Göteborgs Kungl. Vetenskaps . . . Saml. Handlingar", Föl. V. Ser.A., Bd.5, No. 2, Göteborg, 1936, according to which Peiresc's copies are based on the IV century original has been contested by MEYER SCHAPIRO, *The Carolingian Copy of the Calendar of 354*, in: "The Art Bulletin", XXII, 1940, pp. 270-272. — LEVI, *op. cit.*, p. 251 (with bibliography and list of month representations correlated to the *Chronograph of 354*). — See also: HANS R. HAHNLOSER, *Villard de Honnecourt*, Vienna, 1935, p. 59, pl. 22, who suggests that one figure of a youth might be a sketch for a month based on the model of the *Chronograph of 354*.

8. G. THIELE, *Antike Himmelsbilder*, Berlin, 1898, figs. pp. 8-9; LEVI, *op. cit.*, fig. 18.

9. LEVI, *op. cit.*, p. 276 and sq., p. 282; WEBSTER, *op. cit.*, p. 5 and sq.

10. LEVI, *op. cit.*, p. 277 and sq. (with bibliography), fig. 17.

11. L. DEMAISON, REIMS, *Epoques Préhistorique et Romaine*, in: "Congrès Archéologique", 1911, p. 10; E. J. ESPÉRANDIEU, *Recueil général des bas-reliefs, statues et bustes de la Gaule romaine*, V, Paris, 1913, No. 3681; WEBSTER, *op. cit.*, p. 120.



FIG. 1. — JANUARY. — QUEEN MARY'S PSALTER.
(London, British Museum)



FIG. 2. — APRIL. — COTT. JULIUS A. VI.
(London, British Museum)

While these Gallo-Roman examples undoubtedly resemble the months of *Queen Mary's Psalter*, they are not directly connected with the latter and do not give any explanation of the precocity of the form which these adopt. The connecting link with the months and the zodiacs of the *Psalter* is formed by a very interesting XI century cycle, the last of the above established line of Hellenistic and Gallo-Roman examples. It is preserved in almost identical form in two English manuscripts (London, British Museum, Cott. Julius A.VI and Cott. Tiberius B.V.)¹⁴. While these miniatures certainly belong to the late Winchester School,



FIG. 3. — MARCH. — QUEEN MARY'S PSALTER.
(London, British Museum)

12. G. LAFAYE, *Mosaïque de Saint-Romain-en-Gal (Rhône)*, in: "Revue Archéologique", 1892, 3me série, XIX, p. 324; WEBSTER, *op. cit.*, p. 123; LEVI, *op. cit.*, p. 289.

13. LEVI, *op. cit.*, p. 277 and sq., and *passim*.

14. A. RIEGL, *Die mittelalterliche Kalenderillustration*, in: "Mitteilungen des Institutes für Oesterreichische Geschichtsforschung", X, 1889, p. 63; J. A. HERBERT, *Illuminated Manuscripts*, London, 1911, p. 113; O. HOMBURGER, *Die Anfänge der Malerschule von Winchester im 10. Jahrhundert*, Halle, 1912, p. 68; WEBSTER, *op. cit.*, pls. 17-20. — Cott. Julius A.VI, a Hymnal, shows an earlier and better style than Cott.Tib.B.V., which contains astronomical and chronological treatises ("De rebus in Oriente mirabilis"). The Mss. may belong to the first quarter and the middle of the XI century. For Cott.Tib.B.V., which is painted in colours, see also JOSEPH STRUTT, *A complete view of the inhabitants of England from the arrival of the Saxons to the reign of Henry the Eighth*, Vol. I, London, 1775, pp. 43-44, pls. X-XII; MONTAGU RHODES JAMES, *Marvels of the East*, Oxford, 1929, p. 2 and sq.

their iconography is rather problematic. They differ from their contemporaries as well as from all their predecessors. As in the Gallo-Roman and later Mediaeval cycles, occupations of the months are the chief subjects. Many persons figure in each month and form lively scenes by common action and occupation. Thus they are quite unique within the development of the usual Mediaeval representation of the month. They stand isolated within their time and they are not continued immediately in any Mediaeval cycle.

In the Middle Ages, preference is given as a rule to images of months



FIG. 5. — JUNE. — QUEEN MARY'S PSALTER.
(London, British Museum)



FIG. 6. — JULY. — COTT. JULIUS A. VI.
(London, British Museum)

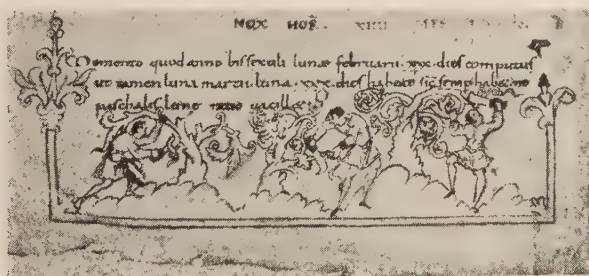


FIG. 4. — FEBRUARY. — COTT. JULIUS A. VI.
(London, British Museum)

symbolized by a single figure. From the XI century on, some French, Italian, English and German cycles show two figures united in the occupation or labor of one month. A certain tradition even seems to have been established for those months in which this numerical extension took place, as for the representations of feasting in *January* or *February*, of harvesting in *July* or *August*, of grape harvesting and vintaging in *September*, and so on¹⁵. Niccolo and Giovanni Pisano's cycle on the fountain at Perugia, completed in 1278¹⁶, shows two reliefs for each month. Each represents a single figure, the left-hand reliefs having the zodiacal sign in the corner. Though this series tends decidedly toward genre-like representation, the frames of the reliefs and the columns which separate the two figures offer restrictions. According to James F. Willard¹⁷, a Flemish psalter of the first half of the XIV century (Oxford, Bodleian Library, Ms. Douce 5) shows two pictures for each month. Strangely enough — future research may reveal it as typical — in quite a number of English cycles two, three and even four figures appear in one month¹⁸. The only three

15. My dissertation, p. 7 and passim.

16. GEORG SWARZENSKI, *Niccolo Pisano*, Frankfurt a/M., 1926, pls. 60-71.

17. See: "The Bodleian Quarterly Record", VII, p. 74, 2nd quarter, 1932, p. 36.

18. WEBSTER, *op. cit.*, pls. 57, 59, 60, 61, 62, 63.

months (January to March) executed in a manuscript of English origin with Northern French influences, dating from the second quarter of the XII century (Oxford, Bodleian Library, Ms. 614)¹⁹, may indicate that the pictorial representation of each of the twelve months was to contain at least two figures. In a cycle of the first half of the XII century (London, British Museum, Ms. Lansdowne 383)²⁰ in which we see two figures in *September* and *December*, three in *June* and *July*, and four in *August*, the composition is such as to emphasize a single figure — the first one — in the labor of each of these months; the figures further back are indicated either by heads only, or by parallel movement in echelons toward the background.

As a rule, however, single figure images of the months prevail in the XII, XIII, and XIV centuries. The type of months found in the XI century calendars of the Winchester School (Cott.Jul. A.VI. and Cott.Tib.B.V.) seems to disappear completely. Three hundred years had to pass before it was revived in *Queen Mary's Psalter*. There is no doubt, indeed, that the miniatures of this *Psalter* are related to the XI century manuscripts. As we have not thus far been successful in finding a connecting link between the two cycles, we must presume for the moment that the miniaturist of *Queen Mary's Psalter* was directly acquainted with one of the XI century calendars. The same rectangular shape appears in all three cycles. Frequently the same subject is used. In all three numerous figures are combined to form a month scene. Obviously the miniaturist of *Queen Mary's Psalter* did not make a mere copy. The frame, its decoration, the ornamental background, the accessories and clothes in the *Psalter* were modernized and various changes made throughout. Being well acquainted with the cycles of months of his own period — witness his *February*, *September* and *December* — he seems to have been impressed by the diversity of the pen-drawn cycle. As long as the latter offered him the desired scene which was, so to speak, prescribed for each month, he followed his model willingly. The order, the sequence of the scenes was modified in accordance with the usage of the later Middle Ages. *January* was copied after *April*, *March* after *February*. *May* was influenced by *October*, *June* by *July* (Cott.Jul. A.VI.) and *August* (Cott. Tib.B.V.). *October* corresponds in one figure — the sower — to *January*, *November* was inspired by *September*²¹.

January which, in the XII and XIII centuries, had often been represented by a nobleman dining — holding a loaf or a cup or being served by an attendant — has become a royal meal in imitation of the banquet of the XI century (figs. 1, 2). The

19. JAMES, *op. cit.*, pp. 6, 13-14; WEBSTER, *op. cit.*, pl. 63.

20. WEBSTER, *op. cit.*, pl. 62. — see also: MARY ANN FARLEY and FRANCIS WORMALD, *Three related English Romanesque Manuscripts*, in: "The Art Bulletin", XXII, 1940, pp. 157-161.

21. The series of the months and that of the zodiac of *Queen Mary's Psalter* are reproduced by WARNER, *op. cit.*, pls. 123-146, and the months of Cott.Jul.A.VI. and of Cott.Tib.B.V. by WEBSTER, *op. cit.*, pls. 17-20.

three or four servants (Cott.Tib.B.V.) were reduced to two; the attendant blowing a horn in Cott.Tib.B.V. may have inspired the young harpist. In both cycles wine is poured or brought from the left. The whole composition in the *Psalter*, representing an episode of noble life of the XIV century²², has become more secluded, defined by the niche, the tower and the set table.

For *February* the required subject did not appear in the model and the miniaturist improvised. He changed the scene of a man taking off his shoes, warming himself near the fire, into a charming picture of rising or retiring.

March (figs. 3, 4) was closely copied. The costumes of the peasants, however, are brought up to date. The trees are less stylized and the landscape reduced in favor of the ornamented background.

April has become a charming and original scene. The months of spring — April or May — often represented the joy of nature's revival by a youth, an old man or a girl smelling a flower; sometimes an old man is shown crowned with a floral wreath by maidens (Venice, St. Mark's, relief on the central Western porch, XIII century). Never before was an April scene of girls picking flowers so animated as in *Queen Mary's Psalter*. This representation is very close to that of the *Très Riches Heures du Duc de Berry*²³.

The *May* hawking scene follows in a general way the *October* of the early cycle²⁴. This subject was especially well known in the cycles of the XII and XIII centuries and very popular in France. In *Queen Mary's Psalter*, too, we see numerous hunting scenes in the marginal drawings. The miniaturist, preferring multi-figured scenes — a fact apparent throughout the manuscript — was certainly attracted by the same feature in the XI century calendar. But he liked to centralize his compositions and never employed more than five figures. Often, he reduced the six or seven figures of his model to three or four; occasionally, he doubled a scene in order to give it a heraldic character. This principle has been especially employed for the signs of the zodiac. Thus in *May* the nobleman on horseback occupies the centre of the landscape where, in the model, the birds are represented, and the falconers are doubled to render the scene symmetrical.

In *June* as in *May*, we find a centralized composition. The three reapers, in a general way, follow their model, where six reapers may be seen (figs. 5, 6). In *June* of the *Très Riches Heures du Duc de Berry* we find three reapers, also placed one behind the other, while two women shake and pile the hay²⁵.

22. The numerous representations of a richly set table at which kings, saints, etc., take their meal show the preference of the artist for depicting this scene and indicate at the same time the importance which festive meals had in the late Middle Ages.

23. RAIMOND VAN MARLE, *Iconographie de l'Art profane*, Vol. I, The Hague, 1931, fig. 20.

24. Cf. the very similar hunter with a falcon and the aquatic birds of the early English calendar with the initial Q of a Cîteaux Ms. 173, *Moralia in Job*, fol. 174, of the early XII century; see: C. OURSEL, *La miniature du XIIIe siècle à l'Abbaye de Cîteaux*, Dijon, 1926, pl. 28.

25. VAN MARLE, *op. cit.*, fig. 396.

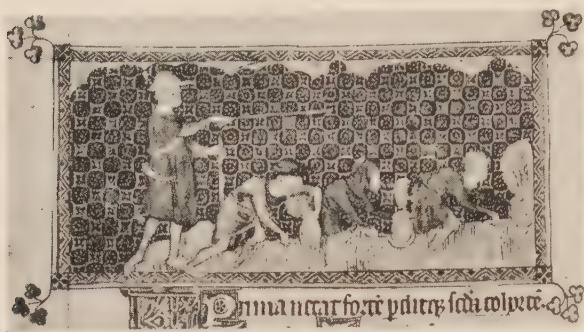


FIG. 7. — AUGUST. — QUEEN MARY'S PSALTER.
(London, British Museum)



FIG. 8. — AUGUST. — COTT. JULIUS A. VI.
(London, British Museum)

It is only in the *Psalter of Queen Mary* that weeding stands for July²⁶. The attitude of the bearded man at the right repeats inversely that of the youth pruning the vine in *March* (fig. 3), while a charming original note is sounded by the woman carrying a sheaf on her head. In XII and XIII century representations of the harvest, women quite often do their share of labor as in actual life²⁷.

In *August* (figs. 7, 8) the copyist has kept the corn harvesters bending over their work, as in the model. He has also repeated the man who directs or supervises the workers. The presence of this person, a bailiff or hayward²⁸, is very rare in the iconography of the months. In our cycle, the overseer balances himself with a stick instead of a spear and uses another stick

to direct the labor. The horn, with which the man in the model gives his orders, hangs on his hip in the copy.

In the *September* vintage scene, which does not figure in the XI century calendar, the same principle of centralized composition, which the miniaturist uses for *May* and for some zodiacal signs, is applied. The representation of the vintager standing and treading the grapes in the vat while receiving the grapes which a picker brings to him in a basket, was already well known in the XII century. In order to render the scene more lively and to fill the given space, the artist doubles the whole scene.

For *October* the miniaturist did not find the precise prototype he needed. The XI century calendar unites ploughing and sowing, rendering the first labor in especial detail: the plough, the four oxen and two peasants fill the whole space. In the calendar of *Queen Mary's Psalter* two men sow with broad gestures. The middle one is wrapped in a wide cloak held by his left hand and seems to carry the seeds in the hollow of his cloak. The third man leads a horse loaded with a sack of

26. cf. Weeding in the *East Anglian Luttrell Psalter*, of about 1340 (London, British Museum, Additional Ms. 42130, fol. 172), see: E. G. MILLAR, *The Luttrell Psalter*, London, 1932, p. 43, pl. 96.

27. cf. the lively and detailed harvest scenes in a Middle Rhenish miniature of the end of the XII century, see: HANNIS SWARZENSKI, *Vorgotische Miniaturen*, Königstein-im-Taunus, 1931, p. 67.

28. H. D. TRAILL and J. S. MANN, *Social England*, New York-London, 1909, Vol. II, pp. 1, 131 and sq., p. 134.

grain. The meaning of this figure, which seems to be an invention of the artist, is not clear. The old man makes a gesture as if discussing or demanding something.

In *November* (fig. 9) the calendar follows the Mediaeval theme of feeding hogs and, at the same time, takes inspiration from the wild hog hunt figuring in *September* of the XI century calendar (fig. 10). The compositions of the two scenes are different yet similar. The number of hogs and figures are equal. Even the detail of the raised snouts by which the greedy animals try to catch the falling acorns is repeated. Whereas in the early cycle the raised and open snouts express the frightened roaring of the pursued hogs, in *Queen Mary's Psalter* the hogs open their snouts to eat. In



FIG. 9. — NOVEMBER. — QUEEN MARY'S PSALTER.
(London, British Museum)



FIG. 10. — SEPTEMBER. — COTT. JULIUS A. VI.
(London, British Museum)

Cott. Jul. A. VI. the knee of the first hog on the right begins to give way under its bodily weight; in Cott. Tib. B. V. the same animal and the next one also seem to have collapsed. This detail and the presence of the hunters with their spears with which they give the animal the *coup de grâce*, the dog (in Cott. Tib. B. V. there are two dogs), and the bugle indicate clearly that the calendars represent a hunting scene²⁹.

The last month of the year follows the typical subject of the Middle Ages which is not contained in the early calendar: the killing of the hog, and its evisceration.

Although the miniaturist of *Queen Mary's Psalter* did not copy the zodiacal signs of the early calendar, these very signs (especially *Aries*) reveal beyond question the fact that he knew the early calendar or a similar cycle. The zodiacal signs of the early calendars, with few variations, represent the usual type of zodiac which we can trace back to its ancient origin. The form, however, which the miniaturist

29. WEBSTER, op. cit., p. 135 contests my interpretation of this scene and believes that it shows the feeding of hogs. However, it still seems clear to me that the scene can only be that of hunting. The following passage of the article *Boar* in *The Encyclopædia Britannica*, 11th edition, 1910, p. 94, bears out what I have already said: "... the boar has been one of the favourite beasts of the chase. Under the old forest laws of England it was one of the *beasts of the forest* and, as such, under the Norman Kings the unprivileged killing of it was punishable by death or the loss of a member. It was hunted in England and in Europe on foot and on horseback with dogs, while the weapon of attack was always the spear..."

of *Queen Mary's Psalter* has given to his zodiac is most extraordinary and unique: the signs of the zodiac have been modeled into a sort of second cycle of months. The traditional form of the zodiacal signs seems to have been too abstract for the taste of the miniaturist of the *Psalter*. He domesticated, as it were, each zodiacal sign. It is probable that he got this idea from the pastoral scene which is represented in *May*, in the calendar of the XI century (fig. 12): instead of depicting *Aries*, the ram alone, he shows him among grazing and fighting sheep on a hill, attended by an old hooded shepherd and a young one with a little dog (fig. 11)³⁰. The sign of *Capricornus* (fig. 13) derives in a certain sense from the same composition.

For the other signs the miniaturist of the *Psalter* seems to have been carried away by his imagination. The three men in the boat — *Aquarius* — are three mariners who, caught in a storm, look as if they were bailing out their boat. Or could the miniaturist have had reminiscences of rain and hail symbols? The artist must have known and been fond of the mariner's life, because on every possible occasion he depicts a boat floating on the sea³¹. For the *Pisces* we find three fishermen in a boat with their draught in their net. As a matter of fact, fishing is sometimes the occupation of *February*, especially in Italian cycles. Very often the angler catches the fish of the zodiacal signs which, as in our case, are recognizable by the "S" shaped thread which unites them. The sign of *Taurus* has become a scene with three oxen driven toward each other by two girls. Are these reminiscent of the oxen of *January* or of *June* or *July* in the early calendars? Do the girls drive the herd to pasture or perhaps to mate? Only the *Gemini* follow tradition. They appear quite often as man and woman and also half hidden behind a shield. Separated here by a tree, they recall Adam and Eve. The symbolism of the watchful lion and bird at the woman's side and of the sleeping lioness and the sleeping (?) bird at the man's side is not clear to us³². *Cancer* is depicted as an enormous crab which two fishermen in a boat drag out of the water. The *Lion* is shown rebelling against his subduer who pulls him by a large chain. The roaring lioness follows. The miniaturist has designed several scenes with lions³³, one of which recalls a sketch in the *Album*

30. LEVI, *op. cit.*, p. 285, n. 80, translates the description of painted allegories of months which EUMATHIUS MAKREMBOLITES, a Byzantine writer of the XII century, gives in his saccharine novel. The description of *April* recalls very much the representation of *May* in Cott.Jul. A.VI. (our fig.12) even more than in Cott.Tib.B.V., and the sign of *Capricornus* in our *Psalter* (fig. 13): "The shepherd who follows him (i.e. March), the pregnant she-goat at his feet, the syrinx which seems to be playing a song, describe the season (April) when the shepherd takes his flock out of its winter-shelter, when she-goats give birth to their kids, and the syrinx plays". The description of the other months corresponds in general to the iconography of Mediaeval figurations of the months. — For goats grazing on a hill, sheep with shepherd, fighting rams, see: WARNER, *op. cit.*, pls. 158, 162, 180. Two fighting rams are represented among the animals having come out of Noah's ark, in the *Egerton Psalter*, No. 1894, English, early XIV century; see: M. R. JAMES, *Illustrations of the Book of Genesis*, Oxford, 1921, fig. 23.

31. WARNER, *op. cit.*, pls. 150, 154, 161, 192, 200, 269, 285, 286 and 316.

32. A lion and lioness are seen lying in front of the death-bed of St. Catherine, in our *Psalter*, see: WARNER, *op. cit.*, pl. 278.

33. WARNER, *op. cit.*, pls. 149, 170 and 206.



FIG. 11. — ARIES. — QUEEN MARY'S PSALTER.
(London, British Museum)

keys for whom musicians sometimes play the tune³⁶. *Libra* is held — contrary to tradition — by a youth. His right hand grasps a coin (?) which the nobleman at the left seems to have given him for the product delivered by the peasant at the right side. The nobleman lifts his right hand as if insisting on something.

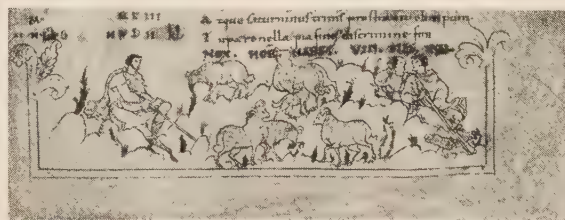


FIG. 12. — MAY. — COTT. JULIUS A. VI.
(London, British Museum)

The peasant raises his right hand to accept the money. Or does he protest? Perhaps the miniaturist has depicted a scene concerning the feudal lord and the villein between whom a controversy seems to arise over the fruits of the peasant's labor and their price. *Scorpio*, like *Pisces* and *Cancer*, is the enormous prey of two men who try to catch him in an almost symmetrical and not very convincing attitude. Instead of one, two Centaurs form the



FIG. 13. — CAPRICORNUS. — QUEEN MARY'S PSALTER.
(London, British Museum)

symmetrical and lively zodiacal sign. Their arrows have pierced the throats of two birds perched on two trees. A Centaur is often seen attacking Capricornus or Scorpio with his arrow. *Capricornus* (fig. 13) has become a goat accompanied by

34. HAHNLOSER, *op. cit.*, p. 143 and sq., pl. 47, where the explanation of the scene in Villard's *Album* as well as in *Queen Mary's Psalter* (pl. 206) are given.

35. WARNER, *op. cit.*, p. 25, describes *Virgo* as three maidens with a youth. Though the hair of the second dancing figure at the right is that with which most of the young men in *Queen Mary's Psalter* are represented, the long dress characterizes the figure as a girl.

36. WARNER, *op. cit.*, pls. 202-205, 209, 215, 217, 219 and 237.

her little goat whose right leg is bent inward after the manner of one forefoot of Aries, Taurus, Leo and Capricornus in traditional representations. As previously mentioned, this pastoral scene certainly derives from the month of *May* in the XI century calendar (fig. 12).

We have found that the cycle of the months and of the zodiac in *Queen Mary's Psalter* is similar to the calendars of the XI century. The difference in many of the themes and details might suggest that these early calendar cycles had already been diffused between the XI and XIV centuries. If descendants of the XI century model really existed — a presumption as yet unproved by any known example — it is possible that our miniaturist knew them and that the model before his eyes already contained some of the differences we have outlined. No such descendants having been found, it is equally possible that the miniaturist of *Queen Mary's Psalter* drew directly on the XI century models of the late Winchester School. In either case his main inspiration for the images of his months and zodiacal signs derived, not from contemporary representations, but from earlier ones which had appeared in his own country in manuscripts of the XI century.

OLGA KOSELEFF



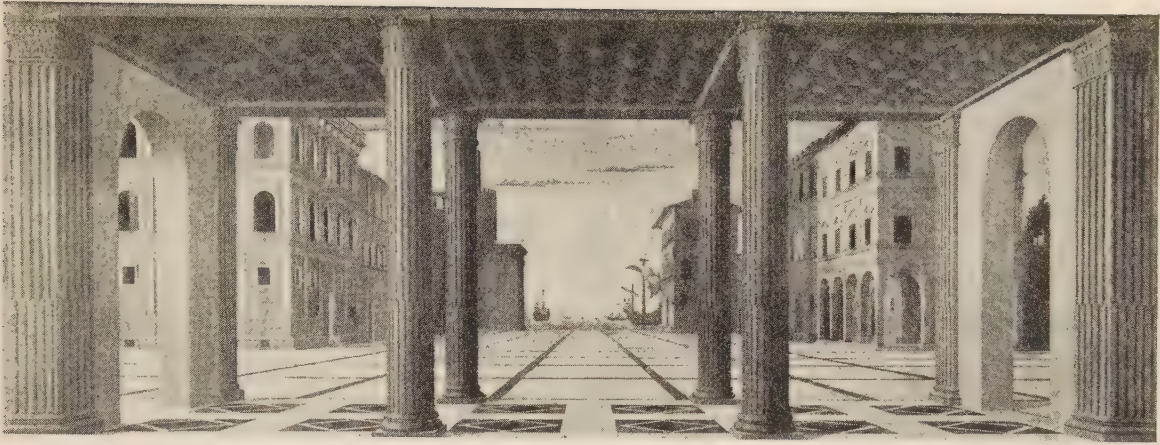


FIG. 1. — SCHOOL OF PIERO DELLA FRANCESCA. Perspective — (*Kaiser Friedrich Museum, Berlin*).

THE IDEA OF THE RENAISSANCE

STUDIES on the Renaissance written during the last twenty years have modified our ideas of it, particularly from the religious, philosophical, political and social standpoint. Art historians, however, have been too concerned with attributions and iconography to be conscious of this change and therefore have held to the traditional ideas. These were begun by Vasari with his division of Renaissance art into three periods: the origin in the XIV century, the improvement in the XV and the perfection in the XVI. By Mengs, Winckelmann, Stendhal, Taine and Burckhardt, Vasari's picture was completed: decadence began after the demi-gods of the Renaissance and continued until it finally died out in the Baroque period. Recently a renowned scholar, Mr. Henry Woelfflin, came to realize that the baroque style was not a decaying Renaissance, but something quite different and new; nevertheless, he continued to speak of the Classic and perfect art of the XVI century as opposed to the Primitive and imperfect art of the XV.

And in this country Mr. Frank J. Mather as recently as 1938 mentioned the Golden Age of the Renaissance. This all relates to a special conception of Renaissance civilization, as opposed to religion, capricious and arbitrary in politics, and free from moral law. Its chief trends are expressed by geographic and military discoveries; by imitation of ancient writers, sculptors and architects; and by its splendid feasts and parades. Such a picture on the whole is a false one, although built up of many true elements. It is interesting, however, to note that for many years collectors and amateurs have corrected these mistakes to please their own tastes. They preferred Masaccio or Piero della Francesca, the so-called primitives, to Raphael; and Tintoretto, of the so-called decadence, to Fra Bartolomeo of the Golden Age. But their preferences, correct though they were, were not corroborated by historians and critics. Their justification is possible, if one tries to represent the periods of the Renaissance, not through biological fallacy, with its origin, maturity and decline, but through historical reality, with its various causes for changing taste.

Recent research into the political, social, religious and philosophical history of the Renaissance has revealed the fact that Florentine civilization of the XV Century preserved many characteristics of the Middle Ages. The main trend of humanism was a concern with moral problems, directed toward a reform of religious tradition without departing from the Catholic attitude. From St. Francis of Assisi, in the XIII century, Italians were little occupied with theological problems. They dreamed of a happy brotherhood of men, and loved all things on earth. With a new intensity of feeling, they projected Christ and His deeds into the everyday life of man. A good example of this unlimited faith in man is expressed by Giannozzo Manetti (1396-1459), a Florentine humanist and politician, when he wrote in the *Dignity and Excellence of Man*: "All that surrounds us is our work, the work of man: houses, castles, towns, magnificent buildings all over the earth. They are like the work of angels, rather than of man; nevertheless they are the work of man. They are paintings, sculpture, all the arts and sciences and doctrines. They are inventions, and literary works in various languages, finally machines. And when we see these marvels, we realize that we can do better things, more beautiful, more ornamented, more perfect, than the ones we have done up to now". Manetti was not an exception, everyone exalted man as the center of the universe, and deified him.

Painters of this period occupied themselves with religious themes to an even greater extent than humanistic writers, and their role in the accepted faith in man was to impress upon human figures something of the divine. A figure by Masaccio, the master of all Florentine painters of the XV century, is the perfect expression of a moral determination, in which the assurance inspired by the Christian faith is upheld. His religion is immanent in man. It has evolved from the faith of the Middle Ages but shows an undiminished strength of religious feeling.



FIG. 2. — SCHOOL OF RAPHAEL. Perspective — (*The Vatican, Rome*).

New means were found to express the new civilization; artists discovered perspective, anatomy, chiaroscuro, and space composition. At this point the influence of antique art brought with it many advantages, and careful study was made of antique monuments. This does not mean to imply that the study of antiquity gave birth to the Renaissance. On the contrary, liberation from the ideas of the Middle Ages became possible because of faith in the future, that is to say faith in the will of man. The model found in the distant past was at first primitive Christianity, and later, Roman antiquity. Each revival had the same impulse drawn from a myth, the myth of renewal, of return to early principles; and this was a religious impulse. The study of Antiquity was the consequence, not the cause of the Renaissance.

This explains why Florentine humanism of the XV century resulted in a great and perfect art, and why the neo-classicism of the XVIII century did not. The belief of neo-classicism was that antique art was perfection in art, with the conclusion that the basis for art must be imitation of the antique. But the content of art is always an actual content, and the antique content had become academic; the form

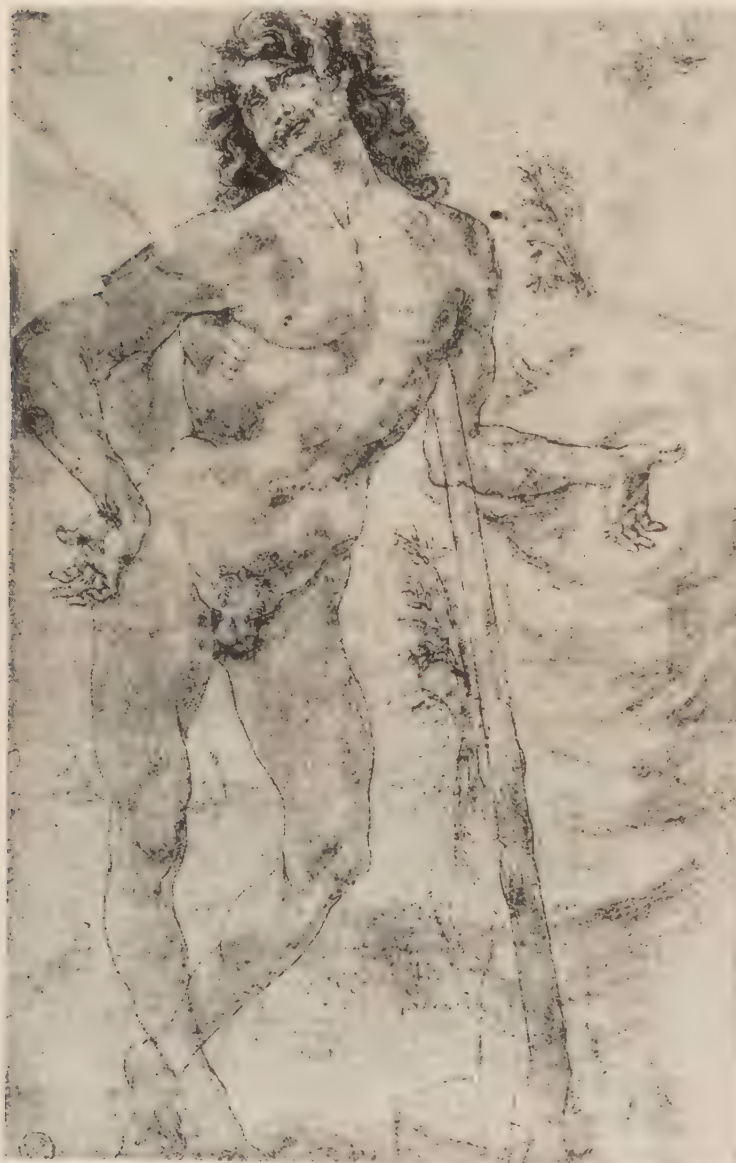


FIG. 3. — ANTONIO DEL POLLAIUOLO. *A Nude* — (Uffizi, Florence).

of art is always individual creation, and the antique form had become mechanical. Florentine humanistic painters, rather than imitating, profited by their knowledge of the antique. They created a content and form of their own and it was thus they attained perfection in art.

The greatest contribution of ancient art to Florentine humanistic painting was the theory of proportion. For an art concerned chiefly with the human figure, this contribution was of the utmost importance. But the inventions of the Florentines themselves were none the less valuable: perspective created a void wherein the human figure was to be placed; the study of anatomy enabled painters to give movement to figures with a new emphasis on expression always allied with movement. Interest in landscape was limited because the Florentines had discov-

ered man, but man isolated from enveloping nature. For them all reality was man, in whom was concentrated every moral and religious value of the preceding tradition.

Sculpture followed in almost the same path as painting. But architecture had its own reaction to the new trend of taste, and one which is worthy of note. A Gothic cathedral is not only the house of God, but of man too, where he can contemplate the historical events of his religion in the sculpture and glass-windows of the cathedral. To understand Brunelleschi's art we must ignore his work in the

cupola of the Florence cathedral, which is that of a skilled builder rather than a creative architect. His art is better realized in the churches of S. Lorenzo and S. Spirito, in which he avoided any difficulty in construction in order to express his new sensibility to proportion, relief, and light and shade. His ambition was neither to create a complete world, such as a Gothic cathedral, nor to take his inspiration from nature. He was content to imagine architecture as a simple frame for man, and he impressed upon that frame an abstract and autonomous character, so that to the faithful entering the church the consciousness of man's dignity would be confirmed. This same Brunelleschi also invented perspective for the painter. Hence the contribution to art was twofold: a frame for man in his churches, and a space round man in painting.

Painters, sculptors and architects took the lead in expressing the new conception of man; and men of letters recognized this. Philip Villani, writing in 1381-82, said that an artist was greater than a scientist, because an artist must possess a great talent to create the unseen.

A comparison between works of the XV and XVI centuries will bring out the perfection of XV century works, if they are judged, as they should be, from the standard of their own and not of extraneous ideals. Figure 1, representing a *Perspective* of the school of Piero della Francesca, shows that perspective was then an ideal, the ideal of abstract art. Being an ideal this simple space construction is by itself a complete and perfect work of art. Imagine a figure in that space, and art disappears. Figure 2, representing a *Perspective* of the school of Raphael, shows that in the XVI century perspective had become a convention; it was reduced to the level of an artificial and theatrical ornamentation of a scene. This is very pleasing but altogether ex-



FIG. 4. — ANDREA DEL SARTO. *A Nude* — (The Louvre, Paris).

traneous to art. Now compare two nudes, one by Antonio Pollaiuolo (fig. 3), the other by Andrea del Sarto (fig. 4). Pollaiuolo's interest is anatomy; anatomy to him represents a new experience, an ideal, a creation. It is the ideal of energy, of drama, of life. His nude is a wonder of art. Andrea del Sarto knows anatomy too well to be deeply concerned with it. His nude is a wonder too, but a wonder of craftsmanship. And now a third comparison between two details of saints: one by Piero della Francesca (fig. 5), the other by Raphael (fig. 6). The latter has an elegance, a charm, and beauty, which constitute a certain perfection in art. But he shows an indifference to moral and religious sentiment, a detachment from life which amounts to an escape. On the contrary Piero della Francesca reveals an intensity of spirit, an unwavering faith in man, a more fundamental preoccupation with the essentials of humanity. Here we have two kinds of perfection in art. Piero della Francesca's art, far from being a trend towards Raphael's perfection, is a perfection in itself on a higher human level. This is the result of man's religion, the great accomplishment of Florentine XV century civilization.

At the end of the XV century doubts arose concerning man's omnipotence. People began to realize that their faith in man rendered politicians free to commit heinous crimes, and since idealists are few and far between, the road was laid open to unscrupulous profiteers. They were also aware that man's power had limitations: nature could not be subjugated and fate was beyond control. The bold reform of poets and painters was not sufficient; reform was needed in the church itself. If the religion of man were of use to the few, a new Christian religion was needed for the common people. Jerome Savonarola became the prophet in this crisis, which was brought to a climax some years later by Martin Luther.

Florentine art immediately staged a reaction. A charming example of the wavering faith before 1500 is found in Sandro Botticelli. He had a gentle Christian nature, and with pagan themes decorated the palaces of pagan families. His Venuses resemble his Madonnas, and vice versa. His angels are too sensuous to inhabit only Heaven. His style oscillates between the plastic strength of the Masaccio tradition and a love of line not entirely without suggestion of the Gothic.

After 1500 the new generation of Raphael, Fra Bartolomeo, Andrea del Sarto and Correggio could not remain irresolute, but at the same time could not maintain the ideals of the XV Century. They ceased exalting man, and revered the Catholic church as an institution convenient to serve; they evaded thought and escaped from reality. With their extraordinary knowledge of form and exceptional talent they developed form for its own sake. Theirs was art for art's sake, which means not only autonomous art (all art must be autonomous), but art detached from life, existing in a rarefied atmosphere and projected into an artificial paradise. Because of the isolation of their form from a content deeply rooted in life, their form was considered *the perfect form, the classic form*. It was only one kind of

perfection; it was perfection of the form of escape from life. And this was the period during which classic antiquity exercised its greatest influence. Formerly the religious impulse had checked idolatry of pure form. But when the religious impulse waned and actual content was no longer necessary, artists took pride in competing with the ancients for refinement of form. It was, Ruskin said, like the "watering of trees whose stems are cut through". Disastrous results were not long delayed. The art of the great masters of the beginning of the XVI Century came to a standstill. Their pupils were mediocre. When

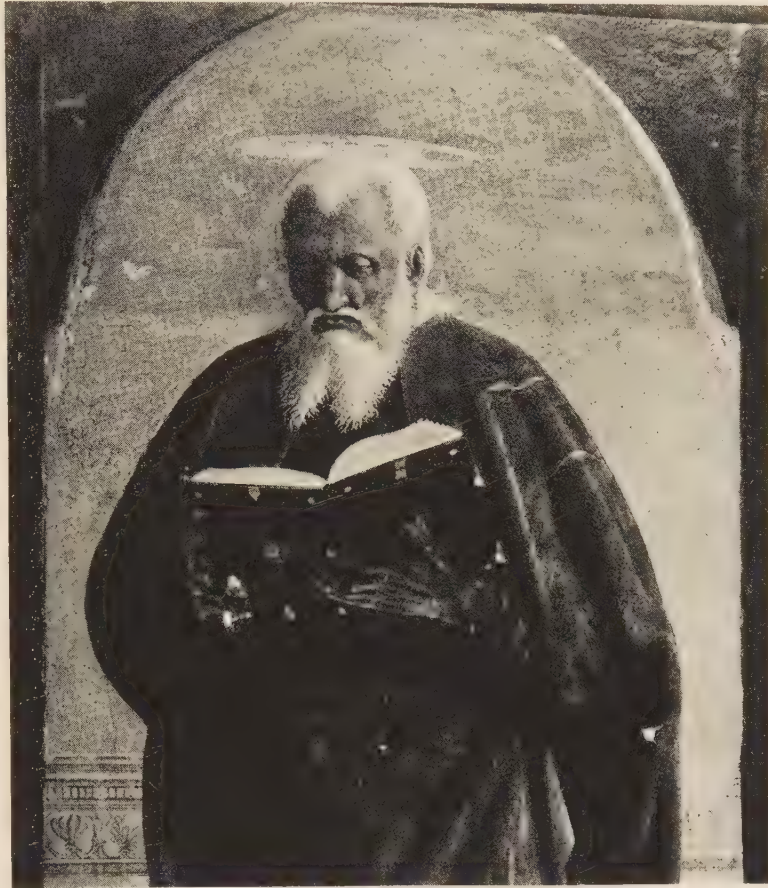


FIG. 5. — PIERO DELLA FRANCESCA. A Saint (Detail) — (Frick Collection, New York).

we walk through the rooms of the Vatican painted by Raphael, the frescoes in the "Stanza dell' Incendio di Borgo", executed by pupils in great part, astonish us by their sudden decadence. It is not only the silence of genius, it is the fall of taste.

Painters and sculptors were not the only ones to attempt escape. Ariosto knew that his poetry represented escape from the political troubles of his time. Even the political theory of Machiavelli, in spite of all his realism, seems to point to the necessity of an imaginative world wherein the political conditions of Italy could be forgotten. Italy stood at the edge of an abyss, into which she fell in 1530, and lost all autonomy and freedom for three centuries.

One man recognized the tragedy of his art, just as Machiavelli realized the tragedy of his politics — Michelangelo. He not only suffered because of the political and moral conditions of his day, but was also deeply conscious of the contrast between his Christian feeling and his pagan ideal of form. He saw that his road was blocked, but was too proud of the classic character of his art to free himself and attain a fuller humanity. His despair is the greatness of his art.

Escape could solve neither the crisis of humanism nor its artistic problems. Leonardo da Vinci had a clearer understanding and theorized universal painting, that is, painting which could represent both human figures and inanimate nature. This meant that the conception of reality was enlarged beyond the scope of man; that man was no longer isolated from the world, a microcosm in which macrocosm was included, but was reduced to a simple element of the world. Leonardo did not fully realize his own theory in painting and escaped from art to apply his genius to mechanical science.

It was Venice, where humanism had been superficial, who pointed the way to modern art. The philosophical characteristic of Florentine humanism was the abandonment of medieval Aristotelism and the revival of Platonism. The University of Padua, where Venetian culture was founded, clung to Aristotelism, and

to the Arabian tradition of Aristotelian commentators. In Padua the religion of man was ignored. Early researches were made into the physical aspect of nature, without much concern for man and beyond any religious preoccupation. Here then, was the first attempt at a philosophy of nature. It was in Padua also that Galileo learned the philosophical premises for his scientific discoveries.

Proof of the relation between Paduan philosophy and Venetian painting, at the very beginning of the XVI century, is to be found in the *Three Philosophers* by Giorgione in the Vienna Museum. The main trends of Paduan philosophy are here represented by an ancient philosopher —



FIG. 6. — RAPHAEL. A Saint (Detail) — (Pinacoteca, Bologna).

Aristotle, an Oriental one — Averroes, and a young man absorbed in the measurement of the earth. Of course Venetian painters did not regard nature at all scientifically. The Giorgionesque period was based on admiration, adoration and a purely idyllic dream of nature. Later, throughout the long life of Titian, the understanding of nature became more and more complete, and by their use of light and shade Venetian painters fused the human figure with its surrounding nature. Thus every element, even man, followed a natural element in painting — light. Light animated all things in equal degree, whether it touched a noble old man, or a simple apple. This was an interpretation of all nature and not one confined to man alone. Therefore it solved the problems existing in the crisis of humanism and at the same moment opened the way to modern art. Consequently the followers of Titian could not be mediocre, like those of Raphael and Michelangelo: they were Tintoretto, Paolo Veronese, the Bassanos, El Greco.

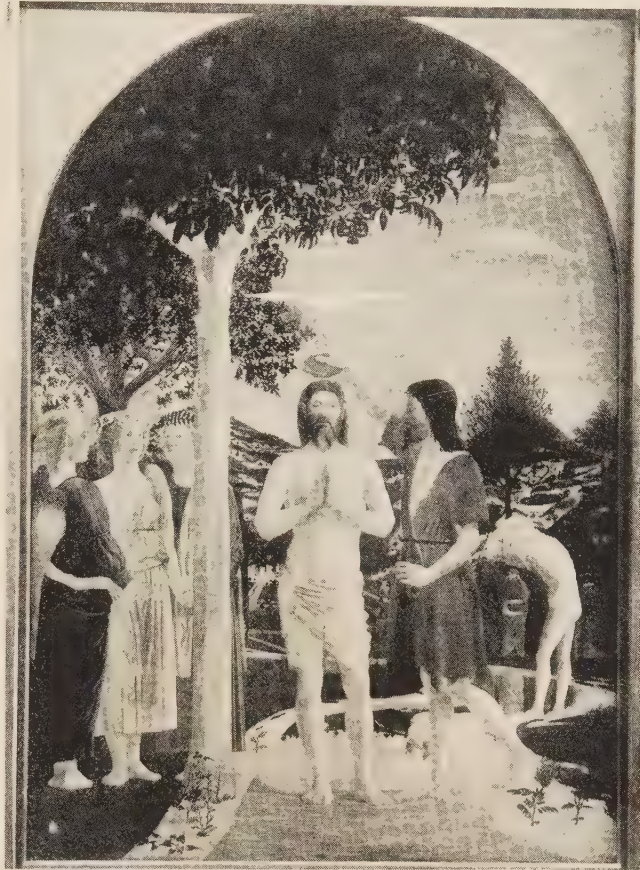


FIG. 7. — PIERO DELLA FRANCESCA. *The Baptism* (National Gallery, London).

Compared with Central Italian artists of the XVI Century, Venetians are clearly distinct. It is true that Leonardo may have influenced them. Titian sometimes imitated Michelangelo but this resulted in his most unfortunate works. Such deviations, however, were sporadic. The opposition lies in the fact that Venetians did not escape from their own world to dream about beautiful forms and proud knights; instead they remained close to nature. And nature was the only reality still left for the Italians to cherish, after the pitiful downfall of their political and moral life.

Compared with Florentine humanistic art of the XV Century, Venetian painting is nature as opposed to man, reality as opposed to idealization, the life of matter as opposed to the form of the man-God. Look at the *Baptism* by Piero della Francesca (fig. 7) and the *Annunciation to the Shepherds* by Jacopo Bassano (fig. 8).



FIG. 8. — JACOPO BASSANO. *Annunciation to the Shepherds* —
(National Gallery, Washington, D. C.).

tion, each had very different ideals, and sought to express thoroughly different motives. If one does not take these differences into account, he is lost when trying to interpret and judge works of art. Instead of understanding how Piero della Francesca, Raphael and Bassano, arrived at their own perfection, he will use a unique standard and say that Piero della Francesca is the approach to perfection, that Raphael is perfection and Bassano the decline. To avoid such a blunder it is important to realize that perfection in art is not the heritage of a fabulous Golden Age, but belongs to the history of mankind, and alters with succeeding changes in history. To understand the changes which took place during the period of the Renaissance, we must modify the traditional idea of the Renaissance and interpret it according to its real history.

The "measure" of Piero della Francesca is the hero; that of Jacopo Bassano is the tame animal.

The foregoing discussion shows that the biological idea of Renaissance art, with its origin, maturity and decline, has no justification in historical data. What we term Renaissance art is actually an intricate composite of various trends. But three leading trends must be pointed out, for each reached its full development, and ultimate perfection: (1) the humanistic art in Florence, the art of faith in man; (2) the classic art, an art of escape, an art for art's sake; (3) the realistic art of Venice, which opened the way to pantheism and the knowledge of nature. Each of these arts corresponded to quite different conditions of civiliza-

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XIX CENTURY PAINTING IN ARGENTINA

IN HIS remarkable analysis of XIX century Latin American painting the French art historian, Louis Gillet, made no mention of Argentina¹. For him the first half of that century was dominated by the brilliant Imperial Academy of Brazil and the numerous Frenchmen who followed the official mission of Parisian Neo-classicists to Rio de Janeiro in 1816. In the second half of the period he was preoccupied with the rising School of Mexico. At this time Argentina possessed nothing comparable to either of these developments. Nor were there native artists who could rank in international esteem with the famous historical painters of Peru, Chile, Uruguay and Venezuela. The cause of this was not so much that the country lacked previous artistic traditions of great vigor or distinction. It was rather because the nation was beset by political problems — a foreign invasion, civil struggles, a stifling dictatorship — that impeded the natural growth of its cultural life. There was no incentive for the academies of fine arts, schools of painting and architecture, exhibitions and competitions so necessary for a milieu still largely colonial in spirit. European artists in search of wealthy and discriminating clientele, found it wiser to establish themselves in some less troubled South American capital. Notwithstanding these obstacles, however, Buenos Aires by the

1. LOUIS GILLET. *L'art dans l'Amérique latine, III l'époque moderne* (in: *Histoire de l'Art* by ANDRE MICHEL v. 8, No. 3), Paris, A. Colin, 1929, pp. 1077-1096.

end of the century had become an important center of art in Latin America with a distinguished accomplishment in the fields of portraiture, genre painting, and landscape.

The beginnings of Argentine XIX century painting are to be found in the work of a number of European *costumbrista* artists. Probably no part of the world excited more the curiosity of educated Europeans than did Latin America in the early part of the last century. During the colonial period it had been so jealously guarded that immigration was restricted almost entirely to the subjects of the crowns of Portugal and Spain. Until the XIX century it remained a virtual mystery made fascinating by the occasional meagre accounts of travellers who wrote with admiration of its overpowering landscapes, its fantastic mines and the exotic birds and plants of its jungles, its rivers, and its mountains. When at last the Wars of Independence destroyed the old monopolies of commerce and opened up the whole vast region, European travellers came in swarms. There were English, Swiss, and French merchants bent on exploiting the newly created markets of Buenos Aires, Mexico City, Rio de Janeiro, and Santiago. German and Austrian scientists came to explore natural wonders and diplomats of all nations journeyed from Tierra del Fuego to the Rio Grande and usually published highly colored accounts of their travels with the title *Voyage pittoresque* or *Some observations of the customs* of one country or another.

With them also came artists to illustrate these books of travel and scientific exploration. Their resulting sketches, published as lithographs, engravings, and aquatints are called in Latin America *costumbrista* pictures, or scenes of local customs, because they represent views of the cities, scenes in the streets and countryside, costumes of the *élégantes*, Indians, and peasants, daily life in all its aspects. So popular were they in Europe that artists soon began to make collections to be published independently in sumptuous albums often of folio proportions. It was not unusual for painters like Rugendas to spend their lives in travel through Latin America gathering material for lucrative portfolios of topographical and genre illustrations for the European markets. For Latin America their travels had the double advantage of bringing real artists to isolated places, where often a painter of competent technique had never before been seen, and also encouraging in local painters a respect for the subject matter at hand. Such lessons have had considerable influence in the creation of whatever state of national identity exists in the painting of Latin America today.

The first European to discover for his countrymen the physiognomy of Argentina was not a professional *costumbrista* but rather an amateur of English watercolor painting. Emeric Eric Vidal (1791-1861) was a young British naval officer who had developed a talent for taking travel sketches ever since his squadron had escorted Dom Joao VI of Portugal from Lisbon to Rio in 1808. During the War of 1812 he found time to make watercolors of Lake Ontario, the Canadian towns, and Niagara Falls.



FIG. 1. — CH. H. PELLEGRINI. — PLAZA DE MAYO. — WATERCOLOR. (Museo Nacional de Bellas Artes, Buenos Aires).

Ordered with his ship to the Rio de la Plata to protect British interest in that region during the troubles with Brazil, he remained from 1816 to 1818 in Argentina.

The watercolors which Vidal painted during this visit are the first record of the appearance of Buenos Aires and the surrounding country. Published in the form of aquatints by William Ackermann² of London in 1820, the originals, which are now in the possession of a distinguished Argentine collector, Don Alejo B. González Garaño, show a thorough mastery of the technique and a degree of inventiveness that amounts to a brilliant personal style. Although it has been suggested that Vidal found the pampa monotonous and without color and therefore concentrated upon the churches, plazas, and markets of Buenos Aires and its suburbs enough of it appears to give the real flavor of the country³. His little gaucho figures, envel-

2. With the title — *Picturesque Illustrations of Buenos Ayres and Monte Video consisting of Twenty-four views: accompanied with Descriptions of the Scenery and of the Costumes, Manners, Etc., of the Inhabitants of those Cities and their environs.*

3. A. B. GONZALEZ GARANO. *Acuarelas de E. E. Vidal, Buenos Aires en 1816, 1817, 1818 y 1819*, Buenos Aires, Exposición Amigos del arte, 1933.

oped in vivid ponchos with frilled trousers and tiny hats, seem to be the first appearance in art of the national Argentine cowboy figure.

Another European, Charles-Henri Pellegrini (1800-1894), arrived a decade later to try his fortune in Buenos Aires. A Savoyard by birth, he had just completed a course in engineering at the Paris Ecole Polytechnique when he was engaged by the Argentine government for hydraulic constructions. At the time it was customary for South American governments periodically to send to France for talented young engineers, many of whom, like L. L. Vauthier in Brazil, soon expanded as successful architects in their new surroundings⁴.

But no such fate was in store for Pellegrini. A Brazilian blockade prevented his ship from arriving at Buenos Aires in 1828. Instead they went to Montevideo where the young engineer of society here: an awkward brush with which I disfigure the most beautiful faces"⁵. When he reached Buenos Aires later in the same year he found that a

was persuaded to help the Brazilians construct the defense of the port which they had taken. He soon revealed a new talent for taking portraits, however, and was enthusiastically received by the local society. As he wrote to his mother in France: "Although I have not been here long, I have a little talisman that opens all doors to me, especially those of the finest ladies and which has enabled me to study the tastes and behavior



FIG. 2. — CH. H. PELLEGRINI. — PORTRAIT OF SENORA DONA LUCIA CARRANZA DE RODRIGUEZ OREY. — WATERCOLOR. (Museo Nacional de Bellas Artes, Buenos Aires).

4. Louis Léger Vauthier was a French engineer contracted by the governor of Pernambuco, Francisco do Rêgo Barros, to come to Recife in 1840 as the head of a "technical mission" similar to the famous mission of French painters, architects, and sculptors summoned to Rio by D. Joao VI in 1916. (AFFONSO DESCRAIGNOLLE TAUNAY, *A missao artistica de 1816*, in: "Revista do Instituto histórico e geográfico brasileiro", Rio de Janeiro, v. 74, 1911, pp. 5-202). His principal undertaking while there was the theater of Sta. Isabel which he built in Recife and which, like the more or less contemporary structures of S. Luiz do Maranhao and Belém, is still in use.

Vauthier's diary, discovered in Paris has recently been published in Portuguese with an introduction by GILBERTO FREYRE: *Diário íntimo do engenheiro Vauthier 1840-1846*, Rio de Janeiro, Serviço gráfico do Ministerio da educação e saúde, 1940.

5. A. B. GONZALEZ GARANO, *Carlos E. Pellegrini 1800-1875, discurso de recepción como miembro de número de la Academia nacional de la historia*. Buenos Aires. 1939. p. 36.

sudden change of government had destroyed all hope of his employment as an engineer. In despair he turned again to his new vocation and in 1829 he produced the four delightful topographical watercolors now in the Museo Nacional de Bellas Artes of Buenos Aires. His subject was the principal square of the city, the Plaza de Mayo⁶, which at that time contained an ensemble of imposing buildings universally admired by travellers in South America. On one side was the Spanish Cabildo of 1711, on another the XVIII century cathedral, while on the third stood the handsome arched Recovas of the architects Agustín Conde and Juan Bautista Segismondo⁷.

One painting will illustrate the series. *The View of the north side of the Plaza* (cm. 32.5 x cm. 45.5) shows the cathedral with the fine portico of twelve Corinthian columns added in 1822

(fig. 1). At the left is the facade of the Cabildo with spectators on its balcony gazing down on the figures in the square below. There are gauchos with their horses and cattle, a few women with high combs and shawls and those peculiar high wheeled Argentine carts which so amazed the English travellers, John and William Robertson, when they saw them years later in the same place⁸. The color of the painting is cool, rather hesitant, and so is the composition, for there is no effective balance of the principal accents in the picture. Pellegrini was clearly more at ease in portraiture.

That, indeed, had proved the solution of his problem. In 1830 he began to paint small watercolors and oils of the ladies of Buenos Aires society and, as in Montevideo, he had almost immediate success. Pellegrini soon outstripped his



FIG. 3. — J. M. RUGENDAS. — A YOUNG ESTANCIERO. — PENCIL DRAWING. — (González Garaño Collection, Buenos Aires).

6. For other old views of the square see: *Ministerio de justicia e instrucción pública. Comisión nacional de museos y de monumentos y lugares históricos. Exposición de aspectos del cabildo, fuerte, catedral, recova y plaza de mayo (con motivo de la restauración del cabildo de Buenos Aires, 12 de octubre de 1940)*, Buenos Aires, 1940.

7. The Recovas have been destroyed, the cathedral remains, the Cabildo, after great mutilation, has been in part restored: *Ministerio de justicia e instrucción pública. Comisión nacional de museos y de monumentos y lugares históricos. La restauración del cabildo de Buenos Aires (12 de octubre de 1940)*. Buenos Aires Universidad, 1940.

8. *Letters on South America comprising travels on the banks of the Paraná and Rio de la Plata*. London, J. Murray, 1843. v. 2, pp. 290-291.



FIG. 4. — CARLOS MOREL. — BATTLE SCENE. — OIL SKETCH.
(Museo Nacional de Bellas Artes, Buenos Aires).

only rivals, the pedestrian French miniaturist Jean-Philippe Goulu and an Italian, Lorenzo Fiorini. "Now I am the little Horace Vernet of Buenos Aires" he wrote in 1831, "painting *the Naiads of the Plata*"⁹. His popularity continuing, he married a well to do Englishwoman, published a successful newspaper and produced a son who realized the traditional ambition of every American by becoming President of the Republic in 1890.

The success of Pellegrini's portraits lay of course in the intimate, graceful likenesses he was so easily able

to secure. Especially attractive are the earlier portraits made when his style and experience were both fresh. In 1831 he painted a small watercolor of *Señora Doña Lucía Carranza de Rodríguez Orey* (cm. 34.5 x cm. 27) now at the Museo Nacional de Bellas Artes (fig. 2). He has represented the spirited *salonnière* in a pose that is eminently French — looking up for an instant from the book she is reading with interest. The details are all French — the late Empire sofa, the piquant costume (though the black spiral ribbon may show the touch of a more meridional hand) — and the book is a Spanish translation of *Les aventures de Télémaque*. Buenos Aires, like all the other cities of South America, was deeply in love with Paris. The coiffure, however, is purely Argentine. Señora de Rodríguez Orey's is a perfect example of the "raven hair" described on his visit two years before by Samuel Haigh "never disfigured by either cap or bonnet; the sole ornaments are a comb, and sometimes a flower, and the dark clustering curls are left flowing on the neck down to the shoulders"¹⁰. There is a surface resemblance to Ingres, amazing for one whose formal training in drawing had been only mechanical. But Pellegrini's personality asserts itself in the vivid alertness of the lady's gaze and the compelling originality of her gesture as she unconsciously presses her fingers on the polished wood.

Much more typical of the technique of Ingres, or rather of the international imitation of the technique of that master, is a striking pencil drawing in the González Garaño collection (fig. 3). The artist is that remarkable Johann Moritz Rugendas of Augsburg (1802-1858) whose thousands of Latin American travel sketches fill a

9. A. B. GONZALEZ GARANO, *op. cit.*, pp. 59-60.

10. *Sketches of Buenos Ayres and Chile*. London, J. Carpenter and son, 1829. p. 17. The unusually high combs (*peinetones*) used by the ladies of Buenos Aires at this period, said to have been introduced by the fashionable hairdresser Masculino, were satirized in a remarkable series of lithographs by Arthur Onslow: *Trages* (sic) *y costumbres de la provincia de Buenos Aires*, 1834.

score of albums in the Munich Staatliche Graphische Sammlung¹¹. From 1821 to 1825, while serving in Brazil as a draughtsman for the scientific expedition of Baron Georg Heinrich von Langsdorff, he had made a pictorial record of that country¹². In the spring of 1831 he set out with a daguerreotype apparatus for Haiti, then spent two years drawing and painting in Mexico¹³, he went to California, and in 1834 settled in Chile from where he travelled to other countries until his return to Europe in 1857.

The drawing represents a young *estanciero*, or owner of a landed estate. It may have been made on either of two visits Rugendas is known to have paid Argentina—once when he went to Mendoza from Chile in 1838 or seven years later when he spent several months in Buenos Aires en route to Pernambuco. The young gentleman, evidently on a brief visit from the capital, has affected a modified gaucho



FIG. 5. — PRILIDIANO PUEYRRÉDON. — PORTRAIT OF SENORITA DONA MANUELITA ROSAS. PAINTING, 1850. — (Museo Nacional de Bellas Artes, Buenos Aires).

costume for use in the country. He wears the fringed white trousers and the knotted handkerchief and carries a poncho folded over his saddle bow. But the rest of his

11. LUIS ALVAREZ URQUIETA. *El pintor Juan Mauricio Rugendas* in: "Boletín de la Academia chilena de la historia", Santiago de Chile, año VII, no. 12, 1940, pp. 5-36.

12. He later published his own travel book with lithograph illustrations: *Voyage pittoresque dans le Brésil*, Paris, Engelmann et cie, 1835. Republished the next year at Schaffhausen by J. Bradtmann as *Das merkwürdigste aus der malerischen Reise in Brasilien*.

13. From these Mexican sketches were prepared the engravings to illustrate a book by CHRISTIAN SARTORIUS, *Mexiko, Landschaftsbilder und Skizzen aus dem Volksleben*, Darmstadt, G. G. Lange, 1855. The same book was published in English as *Mexico, landscapes and popular sketches* by Lange and Kronfeld of New York in 1858 and by Trübner in London a year later.

outfit is European. In the background Rugendas has lightly indicated the pampa.

Such a drawing is an important document of local social history. It records a whole way of life that still continues in Argentina. Its author was not an Argentine artist, even in the sense that Pellegrini became one. Rugendas paused in Buenos Aires just as Raymond Monvoisin stopped there on his way to Chile long enough to paint Rosas as a gaucho¹⁴, or Jean-Léon Pallière delayed there on his return from

France to Brazil to portray the romances of the pampa¹⁵. These men did not settle in Argentina as Pellegrini had done. But what they represented was so genuinely Argentine that they made real contributions to the national art.

Although the first half of the XIX century was dominated by Europeans residing in or passing through Buenos Aires, two native Argentine painters attained considerable distinction. But because of the overwhelming predilection that existed for things European these men were neglected by their countrymen. Carlos Morel (1813-1894) who studied drawing at the University of Buenos Aires, was essentially a *costumbrista* artist. Five of his eight known paintings include gauchos. His lithographs of the series *Usos y costumbres del Rio de La Plata* (Buenos Aires, Litografía de las artes, 1845) are particularly rich in the details of costume.



FIG. 6. — PRILIDIANO PUEYRRREDON. — PORTRAIT OF SENORA ADELA EASTMAN DE BARROS. — PAINTING, 1865.
(Museo Nacional de Bellas Artes, Buenos Aires).

Morel's life, like so many others, was ruined by the dictatorship of Juan Manuel Rosas¹⁶. Having seen his brother-in-law executed by order of the Caudillo he lost his reason when his own sentence of death was suddenly revoked. Curiously, the militarism of Rosas pervades the unhappy man's art. His best known work is the *Cavalry Combat* of 1838 in the Museo Histórico Nacional in Buenos Aires where he shows a troop of the soldiers of Rosas attacking a number of gauchos.

14. A pupil of Guérin who came to Chile officially in 1842, exercising profound influence on the national painting: EUGENIO PEREIRA SALAS, *Historical development of art in Chile*, in *Chilean contemporary art, an exhibition sponsored by the Ministry of education of the Republic of Chile and the Faculty of fine arts of the University of Chile*, Toledo, Toledo museum of fine arts, 1924, p. 17.

15. A. B. GONZALEZ GARANO. *Exposición Juan León Pallière, 1823-1887*. Buenos Aires, Amigos del Artes, 1933.

16. A. B. GONZALEZ GARANO. *Exposición Carlos Morel 1813-1894*, Buenos Aires, Amigos del Arte, 1933.



FIG. 7. — PRILIDIANO PUEYRRREDON. — *Un alto en el camino*. — (Museo Nacional de Bellas Artes, Buenos Aires).

Closely related to this picture in subject and spirit is an oil sketch at the Museo Nacional de Bellas Artes (cm. 54 x cm. 45). Undated, it may represent the same episode as the former painting (a dead gaucho lies in the foreground) or a scene from Rosas' second campaign for power five years earlier (fig. 4). Rather awkward in draughtsmanship, the picture is nevertheless infused with brilliant color and a sense of rapid movement and excitement that give it something of the picturesque charm of the late Napoleonic military painters.

Prilidiano Pueyrredón (1823-1870), the outstanding Argentine painter of the middle of the century, was, like Morel, of French descent¹⁷. His father, General Juan Martín de Pueyrredón (1776-1850), one of the first revolutionary patriots and diplomats of Argentina, after becoming Supreme Director of the United Provinces in 1816, was exiled to Europe four years later. The son, who was left a comfortable income, distinguished himself as an amateur engineer, architect, and finally painter, working when he chose, hunting, and living with his mother in a pleasant villa in the suburb of San Isidro. He built a bridge at Barracas, designed a great house at Olivos which has become a presidential residence, and painted a series of landscapes of quiet countrysides and a number of society portraits.

His masterpiece is generally considered the *Señorita Doña Manuelita Rosas* (2m. 03 x 1m. 67), now at the Museo Nacional de Bellas Artes (fig. 5). The portrait, painted in 1850, shows the dictator's daughter at the age of thirty-three, two years before her father's fall. An unusually successful combination of reds in the lady's handsome dress, the heavy curtains and carpet, and in the furniture, distinguishes the picture and relieves it of any cold, official atmosphere it might otherwise have had.

17. JOSE LEON PAGANO. *El arte de los Argentinos*, Buenos Aires, edición del autor, v. 1, pp. 191-219.

The soft drawing and painting of Doña Manuelita's figure is so well achieved that the forms seem really to exist in the atmosphere of the room. The portrait is one of the first executed by a native South American that has real depth and a feeling of freedom of movement within the frame. The painting of the face cleverly reveals the astute intelligence which made Doña Manuelita on so many occasions her father's confidante and political advisor. Another portrait in the same museum dating from 1865 (fig. 6) is the fine seated *Señora Adela Eastman de Barros* (1m. 27 x 1m. 02). The sitter has a melancholy dignity which reappears in many other portraits of the period and which fits well with the dark clothing cut on Spanish lines. It shows the influence of that traditionally solemn Iberian approach to portraiture which the popular Catalan painter Don Pelegrín Claví had shortly before introduced at the Mexican Academy of



FIG. 8. — EDUARDO SIVORI. — *Le lever de la bonne*. — PAINTING.
(Museo Nacional de Bellas Artes, Buenos Aires).

Fine Arts. But in Argentina there was special reason for sadness. The cruelties of Rosas which had disrupted so many families hung depressingly over society. Although, as the Chilean traveler Vicuña Mackenna relates¹⁸, on the disappearance of the tyrant, Buenos Aires, buried alive for twenty-five years, experienced an immediate resurrection of life, the effect of those sorrows persisted for a generation.

Pueyrredón turned to landscape genre as a relief from these solemn portraits. But his genre is almost as solemn. Since his visit to Spain in 1846 he painted with increasing frequency such scenes as that of the Museo de Bellas Artes no. 1359 (cm. 76 x 1m. 67) (fig. 7). It represents an *Alto en el camino* — pause in the journey — a theme made popular by Rugendas and shows a group of men and women resting at a farm, on their travel by covered wagon across a broad stretch of pampa. The men still wear some gaucho trapping but the picturesque small bonnets of the preceding

18. BENJAMIN VICUNA MACKENNA, *La Argentina en el año 1855*, Buenos Aires, "Revista de Buenos Aires", 1936, p. 40.

generation have yielded to lugubrious Victorian silk hats. The meticulous rendering of grass, leaves, hides and cloth textures, thoroughly in keeping with academic taste in Europe, created a new type of anecdotal painting in Argentine XIX century art, very similar to the style of George Caleb Bingham of Missouri and other North American *costumbristas* of the period.

The naturalism of Prilidiano Pueyrredón set the tone for the Argentine painting in the latter half of the XIX century. By this time, the renewed tranquility of the country and the era of vast prosperity which it was enjoying were as stimulating to the arts as the atmosphere of the preceding régime had been discouraging. Buenos Aires became suddenly aware that instead of one or two national painters, there were scores, many of them of real personality and distinction. The interest of the public was aroused by the Sociedad Estímulo de Artes founded in 1877 where the outstanding painters, many of them the sons of Italians who had emigrated to Argentina a generation before, exhibited and taught¹⁹.

One of these was Eduardo Sívori (1847-1918) who, like Corot, was the son of



FIG. 9. — EDUARDO SÍVORI. — PORTRAIT OF THE ARTIST'S WIFE. PAINTING.
(Museo Nacional de Bellas Artes, Buenos Aires).

19. Information on the painters of the later XIX century is best found in the book by JOSE LEON PAGANO already cited and EDUARDO SCHIAFFINO, *La pintura y la escultura en Argentina*, Buenos Aires, edición del autor, 1933.

wealthy, indulgent parents. In the seventies he travelled in Italy, won a prize in a contest offered by the "Revue Poussin" in Paris with a charcoal sketch of a part of Buenos Aires called Palermo. In 1882 he returned to Paris to study with Jean-Paul Laurens.

Sívori seems to have been the first native Argentine who exhibited at the Paris Salon. In 1887 he showed a canvas called *Le lever de la bonne* which was praised by the "Gazette des Beaux-Arts" critic, Maurice Hamel, who, considering it with two genre pictures which the Venezuelan Arturo Michelena was showing, found in it the same "préoccupations de vérité"²⁰. When the picture arrived in Buenos Aires it was universally condemned as indecent. Against great opposition it was exhibited at the Sociedad Estímulo de Bellas Artes, where its artistic value was finally recognized.

Le lever (1m. 93 x 1m. 30), which is now at the Museo Nacional de Bellas Artes (fig. 8), was almost the first contact of South America with the uncompromising naturalism of Zola and Courbet. The depressing dark tonalities of the picture, the ugly furnishings of the maid's room, and especially the unappealing character of the nude figure, whose hair is unbrushed and feet are wrinkled came as a special shock to a public which was just beginning to interest itself in art. Even the artists themselves had to be persuaded to look beyond the title and the subject matter to discover the excellent qualities of the still life, such as the apron and dark dress, thrown over the chair in the foreground. After his return to Argentina, Eduardo Sívori gradually abandoned Parisian naturalism for a new technique he had investigated in France — *plein air* painting.

In a spirit of careful color observation which he had learned from the first Impressionists he approached the Argentine pampa and produced a series of landscapes, which though far from outright Impressionist, were the first paintings to convey successfully the peculiarly luminous grays and greens of that region (fig. 12). Closer to the style of Fantin-Latour or even Manet is Sívori's attractive seated portrait of his wife (fig. 9), a composition of vivid colors dominated by the blue of the lady's dress (Museo de Bellas Artes, cm. 90 x cm. 64). The painter's interest in the problem of light is further confirmed by a series of notable etchings of pampa, cattle, and wagons which carry on the excellent graphic traditions of the preceding period. Eduardo Sívori, though scarcely known at present outside Argentina, was one of the outstanding innovators and craftsmen of the last century in Latin American art.

Another popular current in the late XIX century painting of South America was the narrative tradition, ranging from solemn historical pictures to anecdotal *costumbrista* genre. Among the best of these genre pieces are unquestionably the

20. *Le salon de 1887*, in: "Gazette des Beaux-Arts", Paris, June 1887, p. 504.



FIG. 10. — ANGEL DE LA VALLE. — *La vuelta del malón*. — PAINTING. (Museo Nacional de Bellas Artes, Buenos Aires).

scenes of popular dancing and feasting of the Chilean Manuel Antonio Caro and the Colombian Ramón Torres Méndez which have something of the coarse gaiety of XVII century Flemish art.

In Argentina there was distinctly less interest in this sort of painting. It may have been because the country lacked great historic themes to paint. There had been no great Indian culture before the coming of the Spanish and no dramatic personalities and incidents as in Mexico or Peru. Nor was there any heroic anonymous Indian resistance like that of the Araucanians in Chile²¹ or the sort of sentimental Indianism brought about by the writings of José de Alencar and others in Brazil. Nor had Buenos Aires been a theater of the War of Independence. One of the foremost figures of the Revolution from Spain had been, to be sure, the Argentine General San Martín. But his triumphs had almost all occurred in territories which now belonged to other countries. The "sacred shrines of heroism" were not, unfortunately, in Argentine. The nation lacked those battlefields and fortresses to remind it of the struggle. The strife of more recent years did not lend itself to immortalization in art. There remained then to Argentine painters only the half-literary epic of the gaucho.

The most popular reflection of this theme is unquestionably the famous painting

21. EUGENIO PEREIRA SALAS, *op. cit.* p. 22.



FIG. 11. — FERNANDO FADER. — "POCHO" (CORDOBA). — PAINTING. (Museo Nacional de Bellas Artes, Buenos Aires).

by Angel de la Valle (1852-1903) called *La vuelta del malón* (fig. 10). The picture, which is one of the largest of the period (1m. 86 x 2m. 91), represents the triumphant return of a party of Indians from a successful night raid upon a gaucho village. Such a raid, called *malón* was a constant threat not only in outlying regions but in zones nearer to the capital until well into the XIX century. A foreign traveller in 1855 complained of constant alarms and reported that five thousand marauding Indians were abroad in the province of Buenos Aires²².

Painted in 1892, it had at once an enormous success. People liked it for its illustrative naturalism and its exciting theme. It was just like a passage in the popular national poem of Argentina, *Martín Fierro*²³. The Indians, plowing on their small chargers through a marshy section of the pampa, flaunt their prizes — church silver, a gaucho woman, and incongruously, a portmanteau! The dawn appears beneath a

22. BENJAMIN VICUNA MACKENNA, *op. cit.*, p. 168.

23. A poem by JOSE HERNANDEZ (1834-1886), canto 3, lines 62-56.

lowering sky illuminating the vast level oneness of the pampa. A few years ago it would have been fashionable to dismiss this picture as the result of the unfortunate pandering to popular taste that went on before the movies were invented. By now the painting has attained the dignity of history. It is a document very similar to certain large pictures of the Russian steppes by such contemporary figures as Nicolai Gay or Vasili Vereschagin.

Angel de la Valle was unquestionably the master of this genre of painting in Argentina. From his studio came a whole series of gigantic canvases representing cattle and horses stampeding, cowboys lassoing steers, soldiers patrolling the pampas and meditative landscapes in the Argentine twilight.

The nationalism of De la Valle and his associates is clearly demonstrated by comparison with the career of the other great Argentine genre and landscape painter of the period, Reinaldo Guidici (1853-1921), who, though he studied with Blanes in Montevideo, preferred to work in Italy and to paint the languorous beauties of Venice. De la Valle established what amounts to a national tradition in Argentine painting best represented today by the gaucho and pampa subjects of Cesareo Bernaldo de Quirós.

The century closed as it should have closed, with a burst of Impressionism. Sívori's studies of light bore definite fruit in the activities of a small group known as "La Colmena Artística", which numbered among its members Ernesto de la Cárcova (1866-1927), first president of the Argentine Academy of Fine Arts. The dashing portraits of De la Cárcova were for Buenos Aires what those of Sargent were for the United States and England. He utilized similar formulas of technique and composition and chose the same distinguished models. Fernando Fader (1882-1935), a leader of the 1907 "Nexus" group, from whose exhibitions the first national Salon developed in 1911, painted genre pieces and landscapes in broken color in the manner of the French Impressionists. His landscape *Pocho* (fig. 11) in the Museo Nacional de Bellas Artes (cm. 80 x cm. 99) is a beautiful autumnal impression of a colonial chapel near Córdoba. The vivid marines of Justo Lynch, the grandiose scenes of country life of Jorge Bermúdez and Benito Quinquela Martín's glowing studies of the port and shipping of Buenos Aires are all the products of this same tradition, a tradition which is still an active force in Argentine, as it is in all Latin American painting.

Such then has been the background of Argentine contemporary painting. A few desultory achievements in the colonial period were succeeded by a long era of neglect in the early XIX century when the *costumbrista* tradition was organized by foreigners from England, France, and Germany. About the time of the fall of Rosas this tradition became nationalized in the emergence of the first generation of internationally known Argentine painters. Their followers, though profoundly influenced by European modes of painting, preserved the national subject matter which



FIG. 12. — EDUARDO SIVORI. — THE ARGENTINE PAMPA. — (Museo Nacional de Bellas Artes, Buenos Aires).

constituted the only Argentine tradition of painting. Others, abandoning their country, preferred to live and work in Europe.

This has been pretty largely the background of painting in the United States. In spite of the different colonization and temperaments of the two countries, we are united by the same colonial experience and the same post-colonial European development. We have both worked out a parallel American artistic tradition which accounts for many of the striking similarities between the painting of Buenos Aires and New York today.

ROBERT C. SMITH





FIG. 1. — GIULIO CAMPI. — Madonna and Child. Sketch of the Altarpiece at S. Sigismondo, Cremona. (Ecole des Beaux-Arts, Paris)

ON SEVERAL DRAWINGS ERRONEOUSLY ATTRIBUTED TO TITIAN

WE are preparing a critical catalogue of Venetian drawings of the XV and XVI centuries. Before our plans had taken such definite form we published an article on Titian's drawings¹ listing examples we then considered authentic without discussing at length the numerous attributions to this artist which seem to us unfounded. We believe it possible to establish a sufficiently precise idea of a great master—painter or draughtsman—to permit acceptance or elimination of a specific production, even though it may not be possible to connect the re-

jected work with another definite artist. Our method has called forth a certain amount of opposition from those critics who find their principal task one of increasing the output of the great masters. As their spokesman, the late Dr. Georg Gronau, in combating our attitude, emphasized the thesis that no name of an author should be eliminated unless another be substituted. We oppose such a theory most positively. Merely because someone chose to pin a great name on a painting or drawing without convincing reasons, may we not reject the attribution for the simple reason that the characteristics of the work in question, or at least the stage of our knowledge, is not adequate to identify its author? The negative

1. See: "Jahrbuch der Kunsthistorischen Sammlungen", N. S. X., p. 137.



FIG. 2. — GIULIO CAMPI. — Altarpiece. (S. Sigismondo, Cremona)

features may very well be decisive while the positive may be less conclusive. No great master, however, is a scapegoat whom we can burden with everything for which the final responsibility has yet to be settled. Incidentally, it is understood that the negative statement is only a provisional solution. In our critical catalogue we hope not only to deplete the sadly over-laden works of the leading Venetian masters, but also to establish definite authorship of many drawings we thus take from them.

So far as Titian is concerned, we have already begun this process of purification. Even in our above mentioned article, although its main purpose was different, we have returned to their real authors a few drawings wrongly ascribed to Titian. Since then we have pursued these corrections. For example, drawing no. 41 of the Albertina, claimed for Titian by Alfred Stix and Mme. Froelich-Bum, we have restored to Palma Giovine as the design

for one of his ceilings in the Scuola di San Girolamo, now the Ateneo Veneto²; and the drawing in the Victoria and Albert Museum in London, published in Baron Hadeln's *Titian Drawings*, pl. 2, we have given back to Paris Bordone for whose painting in the Berenson collection it is a preparatory sketch³. We now wish to publish a few additional examples which further illustrate the principle that the negations to which we have had to limit ourselves in the preliminary study were only a prelude to a more thorough investigation.

I.

The contrasting views concerning the *Virgin and Child surrounded by Angels*, belonging to the Ecole des Beaux Arts in Paris, and there attributed to Titian, have been listed by Lavallée in his excel-

2. "Graphische Kuenste", N. S. II, 1937, p. 30.

3. "Burlington Magazine", 1938, I, p. 189, pl.

lent catalogue of the exhibition of Italian drawings arranged by him in 1935. Mme. Froelich-Bum previously attributed the drawing to Lorenzo Lotto⁴; other scholars have suggested Paris Bordone and Romanino. Lavallée himself reverted to the traditional designation of School of Titian, because he noted the motif of the Infant, in reverse, in a painting in Munich, there attributed to Titian and by others to Paris Bordone. The relationship of the angels with those of the Assunta in the Frari picture points in the same direction. Lavallée has not discussed Mme. Froelich-Bum's suggestion based on some alleged analogies with Lotto in composition and style. Evidently the arguments put forth did not convince him, nor do they us. In spite of the affinity of the angels with those of the Assunta the attribution to Titian is equally untenable. The Virgin in the drawing, decisive for its general impression, contradicts the attribution by her verticality and her contraposto, both reminiscent of the mature style of Raphael and typical of the school of Pordenone. His *Madonna of Varmo* could be the prototype of this invention.

The drawing (fig. 1) is, in fact, a sketch for the upper part of the altarpiece by Giulio Campi in San Sigismondo, Cremona (fig. 2), signed and dated 1540, by this follower of Pordenone. The central group is absolutely identical in both versions, but no final arrangement for the angels is established; only a general relationship of their postures can be noted. The design, however, is closer to the final composition than is another drawing (fig. 3), in the Victoria and Albert Museum, ascribed to Pordenone in the catalogue but not accepted as his by any expert so far as we know. The stylistic advance beyond Pordenone and the connection with Campi's altarpiece are unquestionable. Moreover, there exists another drawing which helps to corroborate the attribution. It is in the Albertina, where it was formerly called Bordone — in older collections a kind of synonym for Pordenone — until Wickhoff recognized it as a design for the lower part of the same painting by Giulio Campi⁵. This drawing is much more finished than the other two here identified and may almost be called a *modello*, the stage immediately preceding



FIG. 3. — GIULIO CAMPI. — Madonna and Child. Sketch for the Altarpiece at S. Sigismondo, Cremona. (Victoria and Albert Museum, London)

the final execution. Allowing for the natural difference between hasty sketches and finished works, a comparison reveals close relationship in technique and types. Under these circumstances the vague reminiscences of Titian vanish into complete unimportance; no Venetian or other North Italian artist could entirely escape his overwhelming influence.

II.

In the preceding paragraph we have been obliged to contradict an attribution by Mme. Froelich-Bum. In all fairness we now wish to deal with an attribution to Titian of which we ourselves were guilty some dozen years ago. Unfortunately, amends can be only partial because Mme. Froelich-Bum not only accepted our erroneous attribution, and included the study — formerly in the Walter Gay collection in Paris and now in the Louvre —

4. Mitteilungen der Gesellschaft für Vervielfältigende Kunst", 1928, pp. 8 to 9.

5. SCHOENBRUNNER-MEDER, *Handzeichnungen alter Meister aus der Albertina*, no. 1207.



FIG. 4. — FEDERIGO BAROCCIO. — Study for the Entombment of the Christ, Bologna. (Louvre, Walter Gay Bequest).

in her list, but she even identified it as a study for St. Joseph in the *Entombment* in the Louvre and dated it around 1525. Our former attribution⁶ rested on material of a precariousness we were not yet acquainted with; two of the drawings referred to we had later to claim for other artists, namely the studies mentioned above by Palma Giovine and Paris Bordone in the Albertina and in the Victoria and Albert Museum. Our increased knowledge of Titian's style as a draughtsman at first led to a negative criticism; in our above mentioned article in the "Jahrbuch" we refused to admit our own discovery⁷. At present we are in a position to replace the negation by an affirmation; the drawing (fig. 4), the outstanding quality of which is undeniable, is a study by Federigo Barrocci, used for the man carrying the body of Christ in the *Entombment* in the Archigimnasio at Bologna (fig. 5), executed about 1600. The figure at the right is the

one incorporated into the painted composition; the hand, studied separately in the drawing, is faithfully reproduced.

III.

Drawing no. 220 in the Victoria and Albert Museum (fig. 6), representing the *Virgin and Child*, was published as Titian's in Captain Reitlinger's catalogue of 1921 (*A selection of drawings by old masters in the museum collection*). It is executed in black chalk, heightened with white, on blue paper, measures 301 by 230 mm., and the two upper corners are cut. Reitlinger emphasizes the universally acknowledged high quality of the drawing, but admits that the attribution to Titian was questioned by Borenius. Hadeln and others who made a special study of Titian's drawings never mentioned this one. As in our first example, the outspoken verticalism contradicts the attribution to Titian and suggests an artist directly influenced by Rome. This description applies to Sebastiano del Piombo whose style of drawing and manner of composing the study resembles. We enumerate a few

6. "Belvedere", 1928, III, p. 67.

7. P. 186, note 85.

similar drawings: one in the British Museum⁸ where the body of the Infant is very close, another in the Academy of Venice, also with a similar Child, and more particularly the *Cupid*, which Sir Kenneth Clark⁹ returned to Sebastiano with convincing reasons. The foreshortened arm of the Virgin is almost identical with the one in the *Raising of Lazarus* in Frankfurt o./M. For composition, the closest analogy is afforded by the study of the *Holy Virgin* of Burgos, published by Berenson¹⁰ and by Panofsky¹¹.

The painting prepared from the drawing in the Victoria and Albert Museum is unknown, but a record of its previous existence is preserved in Van Dyck's famous sketch-book in Chatsworth. It is copied on the verso of page sixteen (not illustrated in Cust's edition). That the copy is after a painting and not a drawing or engraving is certain because next to the neck of the figure Van Dyck scribbled: *questo lume è più chiaro*. (Here the light is strongest.)

IV.

Another drawing wrongly attributed to Titian and to which we should like to assign a definite place is *The Martyrdom of a Saint*, no. 39 in the Albertina (fig. 7), executed in red chalk and washed in gray. This was first claimed for Titian by Mme. Froelich-Bum¹². In the *Catalogue of the Venetian drawings in the Albertina* the attribution is repeated and the draw-

ing is dated between 1510 and 1525, in spite of Hadeln's objection to Mme. Froelich-Bum's suggestion. Reviewers of the Albertina catalogue, Suida and ourselves, joined in Hadeln's objections without going so far as he in its dating — namely into the XVIII century. A comparison with the numerous drawings by Federigo Panza, preserved in the Ambrosiana in Milan, hardly admits a doubt that this Milanese artist (d. 1703) is the real author of the drawing. It shows his technique and his loose composition. It is unnecessary to stress details; its juxtaposition with an example which we can select almost at random from the volumes in the Ambrosiana will speak for itself (fig. 8). Incidentally, the



FIG. 5. —FEDERIGO BAROCCIO. — Entombment of the Christ. (Archigimnasio, Bologna).

Albertina also possesses three drawings by Panza executed in exactly the same manner.

V.

The sketch of a *Virgin and Child* subsequently inscribed with the name of Titian is attributed to him in the catalogue of the J. P. Heseltine col-

8. B. BERENSON, *Florentine Drawings*, pl. CXLIX.

9. See "Old Master Drawings", 1931, pl. 42.

10. *Op. cit.*, no. 2499.

11. In: "Old Master Drawings", December 1927, pl. 34.

12. In: "Burlington Magazine", July 1923, p. 28, pl. I B.



FIG. 6. — SEBASTIANO DEL PIOMBO. — Virgin and Child. (Victoria and Albert Museum, London)



FIG. 7. — FED. PANZA. — Martyrdom. (Albertina Graphische Sammlung, Vienna, Austria)

lection¹³. Reference is made to the woodcut by Boldrini, the *Rest on the Flight into Egypt*, for which, in the opinion of the compiler of that catalogue, the drawing might have been a study. This attribution was not accepted by the specialists and in the Oppenheimer Sale in 1936 (no. 199), the name of Titian is discreetly stripped of its biographical dates and the drawing thus placed among the doubtful productions. We reopen the question merely to settle it once and for all by establishing the drawing (fig. 9) as a sketch by Carlo Maratta for his painting in the Vienna Gallery (fig. 10). After executing three studies of the subject Maratta made a separate study of the Child, which in the final composition he combined with the figure of the Madonna in the lower left corner, turning it in the opposite direction. The date of the painting suggested by Herman Voss¹⁴ as about 1670 holds for the drawing also.

¹³. *North Italian Drawings*, 1906, privately printed, no. 28.

¹⁴. *Malerei des Barock in Rom*, p. 511.



FIG. 8. — FED. PANZA. — Red Chalk Drawing. (Ambrosiana, Milan)



FIG. 9. — CARLO MARATTA. — Sketches.
(Formerly Henry Oppenheimer Collection, London)



FIG. 11. — IL PIZZIGHETTONE (CRISTOFORO MAGNANI). — Study for the mural in S. Maria de Campagna, Piacenza. (Uffizi, Florence)



FIG. 10. — CARLO MARATTA. — Madonna and Child.
(Museum of Fine Arts, Vienna, Austria)

VI.

One rectification which seems particularly interesting concerns a drawing of an Apostle labeled Titian in the Uffizi (fig. 11). This attribution which rests solely on tradition, has not been taken into consideration by any recent scholar. The drawing is by an artist of whom Thieme-Becker mentions only one painting, precisely the one for which this drawing serves as preparation. Cristoforo Magnani, born around 1545 at Pizzighettone near Cremona, and consequently called "*il Pizzighettone*", painted a mural of the Apostles St. James and St. John in the Cathedral of Piacenza¹⁵. In his mural, St. James is standing and St. John seated. The fact that "*il Pizzighettone*" was a pupil of Bernardino Campi rounds the wide circle of these erroneous Titian attributions to significant fullness.

HANS TIETZE AND E. TIETZE-CONRAT

15. Reproduced in: ANDREA CORNA, *Storia ed Arte in Santa Maria di Campagna*, Bergamo, 1908, p. 252.

A GOLDEN VASE BY I. ADOR

THE story of the foreign artists, particularly French, who came to Russia after the founding of Saint Petersburg, is a fascinating one. They brought an art foreign to Russia but those who remained to work gradually changed their tastes and methods to suite those of their patrons. Catherine the Great, a German princess but the real successor of Peter the Great, was the most important patron of foreign artists among the Russians. The reading of Voltaire when she was still Grand Duchess seems

first to have awakened her mind and thenceforth her interest in things French continued. The result of this interest was that French artists worked on commissions for her and others came to Saint Petersburg on her request, the best known of these being Etienne Maurice Falconet. Still others came of their own accord seeking employment and the fame of working for Catherine, thus contributing to the culture that developed out of her interests and activities.



FIG. 1A. — I. ADOR. A golden vase. (Walters Art Gallery, Baltimore, Md.).



FIG. 1B. I. ADOR. A golden vase. Walters Art Gallery, Baltimore, Md.

Among the treasures of the Hermitage are many examples of goldsmith's work kept in a large vault in the basement. The whole makes a startling and glittering array, giving us a picture of old Russian splendour as nothing else can. A room is devoted to a display of XVIII century gold and jewelled snuff-boxes, cane-beads, étuis, watch cases etc. for the most part designed and made by French artists.

Among these XVIII century French goldsmiths was one known to the Russians as I. Ador. He went to Russia early in the reign of Catherine and made for her a gold vase and many magnificent snuff-boxes in gold, enamel and semi-precious stones. Very little is known about him except the fact that he hall-marked many pieces in the Russian collection. Rosenberg fails to mention him in the third edition of his valuable work on hall-marks although he furnished a note on the artist for the dictionary of Thieme-Becker. He appears to have been active in Russia chiefly in the years from 1770 to 1785.

Since so little has been published about him it does not seem amiss to call attention to what I believe is his masterpiece. This is a covered vase for pot-pourri, over eleven inches high, cast in gold, chiselled, and enamelled, now in the Walters Art Gallery, formerly in the Orloff-Davidoff collection. A detailed description of the vase will illustrate best Ador's method of working. The main body of the vase, shaped somewhat like a tulip, is burnished. The handles at either side are formed of vertical scrolls and the head of a lion with matted surface, in his mouth a ring, burnished and partly enamelled in blue. Swags of leaves, chiseled in olive-green gold issue from the handles and encircle, front and back, scroll cartouches. These latter are set with enamelled medallions, stippled in sepia camieu, one with the Allegory of Spring and the other with the Allegory of Summer. Beneath each handle is another enamel, one with a scene from the life of Hercules and one with the story of Milo of Croton attacked by a lion and no doubt inspired by Puget's famous marble sculpture. About the lower part of the vase is a line of leaves in translucent blue-green enamel on an engraved ground with a similar line of flutes around the circular base. About the torus are two more zones of enamel and the engraved inscription, "Ador à St. Petersburg." The plinth is rectangular with truncated angles, each with the head of a ram and pendant swags of drapery suspended from a central stud.

The cover is dome-shaped, pierced with small holes. The lower edge has four applied designs, a border of rosettes and a narrow line of formal foliage, both enamelled in dark blue translucent enamel on an engraved ground. The dome is crowned by a group of green gold clouds and two reclining cupids supporting an oval, coroneted shield with the script monogram in Russian letters, G. O., in gold on a blue ground, the letters referring to Count Gregory Orloff for whom Ador is supposed to have worked. Underneath the base are three marks, one for Saint Petersburg with the date 1768, one with the Russian gold standard, and one for Ador, the latter a coronet with five pearls and the letters I. A.

This lengthy description illustrates the elaborate craftsmanship of Ador. The snuff-boxes in the Hermitage show similarities with the vase, many being in gold of various colours with different surfaces chiselled, burnished or matted. Oftentimes they, too, are inset with enamelled cartouches, sometimes with portraits, and at other times with allegorical or mythological scenes as on the Walters vase. A second gold vase by Ador that formerly belonged to the Empress Alexandra Feodorovna is far less pleasing and much more elaborate in design, showing very decidedly the influence of Russian taste on Ador. Although set with enamelled cartouches and with the gold carefully finished in a different way, it has graceless and elaborate handles of fantastic animals flanked by heavy masks, the whole surmounted by a group of trophies. The same skillful craftsmanship is to be found here but the pleasing rococo outlines of the Walters vase are conspicuously absent, amply justifying the belief that the Walters vase is Ador's masterpiece.

Ador cannot rank as an artist with Falconet, the French sculptor called to Saint Petersburg by Catherine and whose sculptures still grace the Hermitage and the square before the old admiralty building, yet he was a goldsmith and enameller of no mean ability. He contributed much to the luxurious art of the goldsmith that was to flourish in Russia and only culminate in the early part of the present century with the intricate and beautiful fantasies of Fabergé, just as the ballet, also introduced into Russia by Catherine the Great, was only to reach its maturity with the creations of Diaghileff.

MARVIN CHAUNCEY ROSS.

B I B L I O G R A P H Y

Chilean Contemporary Art Exhibition.—The Toledo Museum of Art.—Toledo, Ohio, s. d., 10 x 8, 169 p., ill.

Accounts of exhibitions, as well as those of any contemporary, even most important, art events, do not rightly fall within the scope of the "GAZETTE DES BEAUX-ARTS" because the old review "Chronique des Arts et de la Curiosité"—later replaced by our supplement, the weekly art newspaper "Beaux-Arts",—devoted their activity to this field exclusively. Had the present issue appeared at the time of this Chilean art festival last year, while the above mentioned publication was in the hands of visitors to the exhibition for which it served as catalogue, we probably should not have dared to depart from our rule to mention it to our readers. Now, however, several months after the close of the exhibition a new importance attaches to this catalogue which survives the termination of the exhibition itself. We assume the duty to note its more than temporary importance and to point out the lasting interest it presents in the records of the literature of art in general and not merely in the annals of contemporary American artistic life. Until now Chilean art has not, in fact, been given the study it merits—we realize its contemporary aspects to be particularly worthy through this thorough survey the Toledo Museum of Art has placed before the attention of the public. Moreover, the existing literature on this art is to be found primarily in local publications, in Spanish, and hence difficult of study, it has received poor attention. Due to Mr. Blake-More Godwin, Director of the Toledo Museum of Art, and Molly Ohl Godwin, Dean of the Toledo Museum of Art School of Design, the present publication has been printed in Spanish and English: 1. a short but extensive introduction on the importance of the Chilean contribution to the patrimony of the existing contemporary schools of art; 2. a study on the *Historical Development of Art in Chile* brilliantly treated by one of the outstanding Chilean scholars, Eugenio Pereira Salas, of the University of Chile (by whom the "GAZETTE" will bring out a contribution in one of its next issues); 3. an equally interesting article on *The Contemporary Art of Chile* written by Carlos Humeres Solar, Director of the School of Fine Arts of the University of Chile, whose contribution the "GAZETTE" also hopes to present to its readers very shortly. In the catalogue itself, which follows, each artist—painter or sculptor—included in the exhibition as an outstanding representative of contemporary Chilean art is given a brief but richly documented, precise and critical biographical study as well as a good reproduction of one of his most characteristic works. The value of the catalogue therefore continues long after the close of the exhibition, especially for those who have had no opportunity to visit Chile, or at least Toledo when visited by this subtle ambassador whom the Chilean Government, the Office of the Coordination of Inter American affairs and the Toledo art pioneers so happily delegated to this small city of Ohio at a

moment when all possible understanding between distant countries is particularly necessary. This publication is certain to further such a purpose, a value by no means the least to be mentioned in estimating its service.

ASSIA R. VISSON.

REYNALDO DOS SANTOS.—*Conferencias de Arte.*—Lisboa, 1941, 10 x 8, 62 p., XXI pl.

1940 marked a significant year in Portuguese artistic life because in that year Portugal celebrated its most brilliant anniversary and the glory of the country's magnificent arts strongly participated in the celebration. Numerous art exhibitions, lectures, gatherings of scholars and artists, and other events were organized during the summer of 1940—a time when France was too absorbed with her own tragic fate to pay adequate tribute to this highly cultured and refined parent of her civilization. The "GAZETTE DES BEAUX-ARTS" had also planned to take part in this tribute but, due to the French catastrophe, its existence was interrupted and such privilege denied. Hence only today, thanks to its revival upon American soil, the "GAZETTE" has the opportunity to note for its readers the importance of the Portuguese artistic achievements of 1940-1941, more for historical than contemporary accuracy. The mention of one of the numerous publications of Reynaldo dos Santos, in connection with this celebration, would seem the most appropriate to be here made. Successor to the late José de Figueiredo as President of the Portuguese Academy of Fine Arts, he devotes much of his life to the arts although absorbed with the responsibilities of a physician's career. To him are largely due the achievements of the artistic section of the 1940 celebration. In this small volume is published his lecture on the *Artistic relations between Italy and Portugal*. It is a valuable contribution to the knowledge of such exchanges that have greatly enriched these two latin countries which, through so many aspects of parentage, are more closely connected than they could have been by neighborhood. Preceding this lecture, the publication contains two others: one delivered in 1936 on the *Portuguese Empire and its relation to the evolution of Portuguese national art*, and one delivered in London in February 1939. All three are summarized studies in which one can sense the great amount of new documentary information as well as the sagacity of the judgment of this critic and historian. We chose this publication from among many others for review precisely because it yields much for the unscholarly but curious reader and, more important, because its background material will give the right direction for students and scholars who seek to evaluate the Portuguese contribution in the evolution of European art. Forthcoming issues of the "GAZETTE" will contain more scholarly accounts of the works achieved by and publications due to the Portuguese Academy of Fine Arts as well as other institutions and scholars of this country.

ASSIA R. VISSON.

R E V I E W O F R E V I E W S

THE ART BULLETIN (June 1942).—WILLIAM BELL DINSMOOR, *The literary remains of Sebastiano Serlio*. This is the second and last part of the most extensive study on Sebastiano Serlio whose architectural and artistic legacy has already been the subject of numerous works, particularly by French scholars. (As mentioned here, many were published by the "GAZETTE DES BEAUX-ARTS".) The present author puts forth the results of his study of an overwhelming amount of documents which we mention not to criticize but only to point out that never before has Serlio's *oeuvre* been so consciously reviewed in its largest features as well as in its slightest details. Very likely there no longer exists a single unstudied document, written, designed or created by this architect who may likewise be called a humanist of the Renaissance. One would hope to see these most important articles (the first of which appeared in the previous issue of the same publication) presented as a book which would have great interest for those concerned with the development of the artistic thought as well as artistic form which preceded Modern Times. Such a volume would be readily received even by those who may share the reproach contained in Lomazzo's *Trattato dell'arte* so sarcastically quoted by professor Dinsmoor as the last and rather paradoxical accord of his remarkable study, that: "Serlio's merchandise produced more false architects than the hairs of his beard". However, it is to be hoped that these studies receive due bibliographical notice so that they do not escape the attention of specialists and art lovers. — DOROTHY KENT HULL, *The Horse of Sardis rediscovered*. The sculpture here in question, somewhat like the Joconde, became famous due to the fact that, after having been discovered in 1914 by American excavators, it was lost for years and during that time was described by scholars who had had opportunity to see it in the brief moments when it had been accessible to them. Mr. Henry Walters bought it as late as 1929 from a dealer who claimed that it had been found in Egypt. It now forms part of the collection of Walters Gallery in Baltimore and the present study restores it to its proper place in the history of sculpture and of modern researches in this field. — GEORGE KUBLER, *Mexican Urbanism in the Sixteenth Century*. This article is one of many to bear testimony to the importance for scholars to be given the opportunity to travel. The American Council of Learned Societies is to be congratulated upon its choice in awarding to this author the means of study in Mexico. A careful study within the country itself of the most original material expressive of its life, customs, arts and monuments yields an understanding between different countries not to be over emphasized in its relation to our studies but to our civilization itself. The author accomplished even more than this throughout his sojourn in Mexico and after his return. His lively study of Mexican urbanism brings to light many published and unpublished works and documents which will prove most useful contributions to the purpose named above, to the history of urbanism and of inter-American and Ameri-

cano-European artistic relations. We feel that this study will be followed by many another of which this gives such a promising *avant-gout*. — W. F. VOLBACH, *Oriental influences in the animal sculpture of Campania*. It was in 1935 that the author of this article had to leave his post at the Kaiser Friedrich Museum in Berlin just as he was ready to complete the important new presentation upon which he had been working many years as curator of the Department of Oriental Art. Very fortunately the Vatican Library offered to this German scholar, banished from his land, the possibility of resuming his work which, through each of its published sections, has greatly enriched the archives of the history of arts. His thorough study of the art of Campania adds a remarkable new chapter to the long discussed problem raised by the late J. Strzygowski "Orient oder Rom". Many centuries after the beginning of the Christian Era when the oriental influences may have first appeared on the sculpture of Campania and South Italy here studied, the same currents and traditions persist; and no study could contain more acute interest than that of these West-Eastern relations and over-centuries' influences, coincidences or renewals which the present study treats from a ground of solid documentation and aids with a vivid sense of historic and artistic criticism.

THE STUDIO (June 1942).—JOHN FARLEIGH, *The future of wood engraving*. This article seems to have been chosen by the author as a pretext to give a short but brilliant picture of the wood engraving art of the past centuries. He follows it with a very poor opinion of the same art of the present day but dares to express his faith in a future revival of this technique in the hands of greater artists.

We do not have enough space in this issue to speak as extensively as we should like of the last BULLETIN OF THE PHILADELPHIA MUSEUM OF ART which is a special issue, containing a Handbook of the collections of this Museum as arranged under its director, Dr. Fiske Kimball, a patron of the "GAZETTE DES BEAUX-ARTS", one of the oldest contributors to the "GAZETTE" in France and whose contribution was included in the first issue of its American edition (October 1942). For a long time the "GAZETTE" has followed the work carried on by Dr. Fiske Kimball in his museum where he has methodically executed the theory and principles in which he has pioneered. (See his article in the 1929 issue of the "Cahiers de la République des Lettres, des Sciences et des Arts" published by Georges Wildenstein. *Musées, Enquête Internationale dirigée par Georges Wildenstein* . . .). The result of his work now presented in the *Handbook* is thus of particular interest. Not only is the Philadelphia Museum extremely rich in its collections but its presentation of them in rooms of the period, due to Dr. Kimball's method, reconstructs the atmosphere of the time and produces a setting which gives more intense and vivid enjoyment to all visitors.

ASSIA R. VISSON.

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NOTES ON CONTRIBUTORS

MRS. ELIZABETH PIERCE BLEGEN, in her article is the first to revive one of the "Gazette's" oldest traditions. Salomon Reinach and, after his death, Charles Picard regularly gave in their *Courrier de l'Art Antique*, a general account of all new events within this field. Present war conditions have considerably shortened the amount of such material since most excavation work has been interrupted just as, in many countries, the research of scholars is narrowed and news of it does not come to us. Mrs. E. Pierce Blegen is the author of the article which inaugurates the series *News of Ancient Art* page 63 wherein all material today available will be, as previously, summarized in the "Gazette". Mrs. Blegen is the wife of Carl W. Blegen with whom she excavated at Argive Heraion in 1924, 1925 and 1927, at Troy in 1932-1938, and at Messenian Pylos in 1939. A graduate of Columbia University, she received the degree of Doctor of Philosophy in 1922, she was a member of the art department of Vassar College from 1915 to 1922 and later associate member of the American School of Classical Studies at Athens.

MISS OLGA KOSELEFF, whose field of specialization has been Medieval Art and particularly Iconography of the Middle Ages, publishes a study on the *Representations of the Months and Zodiacal Signs in "Queen Mary's Psalter"* page 77 For her doctor's degree she made a study of the *Representations of the Months in the French Sculpture of the XII Century* (published in Basel, 1934). In addition she has published studies on *The Iconography of the Passion Scenes between the Carrying of the Cross and the death of Christ* and on *Tintoretto's Crucifixion in the Scuola di S. Rocco in Venice*, etc.

LIONELLO VENTURI is at present visiting lecturer of Johns Hopkins University, Baltimore, having recently served in similar capacity at the University of California and the University of Mexico City. From 1909 to 1912 he was assistant director of the Accademia in Venice and of the Borghese Gallery in Rome; 1913-1914 director of the National Gallery of Urbino and from 1915 to 1931 professor of the history of art at the University of Turin. His principal published works are: *Origins of Venetian Painting* (1907); *Giorgione and Giorgionism* (1913); *Italian Paintings in America* (1933); *Botticelli* (1937). Esthetician and philosopher as well as art historian, he has also published many studies propounding these trends: *Criticism and art of Leonardo da Vinci* (1919); *Primitive's Taste* (1926); *Pretexts of Criticism* (1929); *History of Art Criticism* (1936) etc. It is to this series that his study in the present issue, *The Idea of the Renaissance*, page 89 belongs.

ROBERT C. SMITH, Assistant Director of the Hispanic Foundation and Keeper of the Archives of Hispanic Culture at the Library of Congress, is the author of numerous monographs on the fine arts in Portugal, Brazil and Spanish America. His study on *João Federico Ludovice, an XVIII Century architect in Portugal* (in: "Art Bulletin", Sept. 1936) represents the first attempt ever made to analyze the Portuguese baroque. A subsequent visit to Brazil in 1937 as fellow of the American Council of Learned Societies resulted in a similar study, *The Colonial Architecture of Minas Gerais in Brazil* (in: "Art Bulletin", 1939). He holds a Guggenheim grant for a book on Brazilian art and is at present engaged upon a *Guide to the Art of Latin America*. One has a glimpse of this work through his present article: *XIX Century Painting in Argentina* page 99

HANS TIETZE and MRS. E. TIETZE-CONRAT, working in collaboration, have completed two important publications in recent years: *The critical Catalogue of the Works of Albrecht Dürer* (the three volumes published in German edition in Augsburg and Basel between 1928 and 1937); and a *Catalogue of the Venetian Drawings of the XV and XVI Centuries* (ready for print) accompanied by a number of supplementary studies among which is this article, *On Several Drawings Erroneously Attributed to Titian* page 115

MARVIN CHAUNCEY ROSS, author of the short study on *A Golden Vase by I. Ador* page 122 is Curator of Medieval Art and Subsequent Decorative Arts at the Walters Art Gallery, Baltimore. He has studied at Harvard, New York and Berlin, travelled extensively in Europe and has held Carnegie and Guggenheim Fellowships. He has been and is still a very active contributor to the most important American and European art publications.

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and REVIEW OF REVIEWS page 126 in this issue have been prepared by Mrs. Assia R. Visson who has been associated with the "Gazette des Beaux-Arts" since 1930. A graduate of the Sorbonne and the Paris Institute of Arts and Archeology, her field of special study was folk art and Russian icons.

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